

White Paper

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Title of Project: Building a Duchamp Research Portal at the Philadelphia Museum of Art

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Grantee Institution: Philadelphia Museum of Art

Date Submitted: March 31, 2016

Introduction

The Philadelphia Museum of Art (PMA) is pleased to submit this white paper, summarizing planning efforts for the Duchamp Research Portal, an initiative supported by the National Endowment for the Humanities (PW-51697-14). The project focused on identifying and addressing the challenges in implementing an online research portal intended to provide unprecedented access to the archival and resource materials created by, and/or related to, the great avant-garde artist Marcel Duchamp (1887-1968).

The PMA, which holds the most significant collection of archival materials related to Duchamp, collaborated in these efforts with two cultural institutions also known to possess renowned collections of Duchamp resources and materials: the Association Marcel Duchamp (Villiers-sous-Grez, France), under the careful stewardship of Duchamp heir Antoine Monnier; as well as the Musée national d'art moderne-Centre Georges Pompidou (Paris), under the leadership of Cécile Debray, Conservateur en chef, Collections modernes. All work has been overseen by PMA Project Directors Susan K. Anderson, The Martha Hamilton Morris Archivist, and Matthew Affron, The Muriel and Philip Berman Curator of Modern Art. Kristen Regina, Arcadia Director of the Library and Archives, has provided additional management support.

Project Activities

The major activities that occurred during the grant period are as follows. As part of the initial planning process, Susan Anderson assembled an Advisory Board to provide guidance in all aspects of the project and requested its members' commitment to the project. While the participants were chosen early on, there were several changes to the board between the submission of the proposal and later stages of the grant:

- In 2014 C. Daniel Elliott, former Arcadia Director of the Library and Archives at PMA, retired and Billy Kwan, Assistant Library Director, accepted another position
- Elizabeth Milroy, Curator of Education for Public Programs, was replaced on the board by Joshua Helmer, Assistant Director for Interpretation at PMA
- Mary Wassermann, Librarian for Collection Development and Management, Matthew Affron, Ariel Schwartz, The Kathy and Ted Fernberger Associate Director of Interactive Technologies, were added to the Board
- Kristen Regina, was appointed as Arcadia Director of the Library and Archives in June 2015 and joined the Board
- Patrick Jullien of the Association Duchamp Villon Crotti also joined the Board

Following Dr. Elliott's retirement, we received approval from NEH for a delayed start to the project. In October 2014, Ms. Anderson had initial meetings with technology consultant, Matt Shoemaker, to discuss possible systems and a technical approach to the project.

In November 2014, with the assistance of Mr. Shoemaker and Deborah Wythe (copyright and metadata consultant), along with Dr. Affron, Mary Wassermann, and Evan Towle, Librarian for Digital and Collection Services, Ms. Anderson did preliminary work on a user survey. At the suggestion of Timothy Rub, George D. Widener Director and Chief Executive Officer of the PMA, the user survey audience was expanded from just the Advisory Board to include all Duchamp researchers who have contacted the PMA over a ten-year period. Given the expanded scope of the user survey, we delayed its launch until spring.

In December 2014, Ms. Anderson took an exploratory trip to France to meet with project participants and survey collections. With the assistance of survey consultant Christiana Dobrzynski-Grippe, Ms. Anderson adapted the Philadelphia Area Consortium of Special Collection Library's (PACSCL) collection survey template and tailored it to the types of collections to be surveyed in France. Ms. Anderson also made all travel arrangements for the project team.

In January-February 2015, Ms. Anderson, Dr. Affron, and Ms. Dobrzynski-Grippe travelled to France to meet with colleagues and conduct fifteen collection surveys at the Centre Pompidou and the Association Marcel Duchamp. Under the direction of Mr. Debray and Mr. Monnier, the staffs at the Centre Pompidou and the Association Marcel Duchamp selected priority materials to be examined and provided invaluable assistance in discussing the history, organization, and cataloging of their collections, as well as orienting us to their organizations and attending to our practical concerns. Their guidance during the survey process enabled us to identify and rank priority collections for inclusion in the Portal and document the current level of processing, digitization, descriptive standards used, copyright issues, etc., which will impact future work during the implementation phase. We also held multiple meetings with various staff members to discuss the project, learn about similar initiatives, and hear about their ideas and concerns.

In spring of 2015, following the trip to France, Ms. Anderson compiled the survey data from 15 collections in France and completed collection surveys for the PMA Archives (9 collections). In March 2015, with the assistance of Kerry DiGiacomo, Audience Research Manager in the PMA's Visitor Services department, Ms. Anderson refined the user survey and distributed it to approximately 300 members of the Duchamp research community who have used the PMA Archives since 2004. The response rate was a remarkable 47.8%. The following issues emerged as significant priorities for our researchers:

- Access to primary sources
- Multi-collection access and searching
- Ability to download content
- Trusted source for information, copyright issues, and reference help
- A forum for new research and collaboration

Ms. Anderson and Dr. Affron presented these findings, along with a report from their trip to France, to more than 500 colleagues at an all-staff meeting at the PMA in April.

The next step in our planning activities was an Advisory Board meeting held at the Philadelphia Museum of Art in May 2015. Dr. Affron and Ms. Anderson developed the agenda for the three-day symposium and worked with speakers to ensure all relevant topics would be covered. Dr. Affron chaired the meeting and Ms. DiGiacomo presented the user survey findings to the Board members and elicited feedback and discussion. Ms. Anderson reported on similar research portals dedicated to artists and summarized the results of the PMA collection surveys (for summaries of the presentations, please see the minutes for the Advisory Board meeting in the Appendices, along with other grant products mentioned thus far).

Ms. Dobrzynski-Grippe spoke about the collection surveys in France and discussed issues related to cataloging and metadata. She said it will be important for the project team to establish and agree upon simple, yet very specific, guidelines and standards to ensure

consistency in the handling of each institution's digital content and metadata. The PMA's holdings are cataloged with EAD, or encoded archival description for archival records, and MARC, machine-readable bibliographic records for books. The Bibliothèque Kandinsky records are similarly described with EAD and UNIMARC. All of these are professional standards, so devising a crosswalk (which maps elements in one database to equivalent elements in another database) between the two institutions is feasible. The Association Marcel Duchamp uses spreadsheets for cataloging, which could be exported to an appropriate standard. A possible model for spanning collections with descriptive information in both English and French is the University of Florida's Digital Library of the Caribbean and Europeana.

Mr. Shoemaker spoke about digital humanities projects in general, systems that might be used in our project, and the overall technical approach. Through his work at Temple University's Digital Scholarship Center, he and his colleagues are establishing a regional hub for the state of Pennsylvania's participation in the Digital Public Library of America (DPLA). Using his knowledge of their model, Mr. Shoemaker believes the aggregating function of the Duchamp Research Portal could be designed in a similar way to the harvester being implemented for DPLA. He explained how the DPLA framework is based on Europeana's design, which would make a portal based on one or both of these projects a possible model for other European and North American institutions interested in developing a similar aggregator.

Dr. Wythe presented on copyright and intellectual property issues, as did Larry Berger, General Counsel for the PMA. Dr. Wythe recommended using an aggregated portal model, with each partner managing its own assets and following its own country's laws. As we go forward, European archivists and lawyers should be part of the conversation. Europeana and DPLA are working together to form a series of 10-15 international standardized rights statements, like Creative Commons, which could be used (their white paper is in process). The most important thing will be risk assessment; if an institution is a non-profit, a copyright conflict will usually result in just a take-down request. U.S. institutions may apply fair use, a helpful legal guideline for archival projects. It will be possible to minimize risks through licensing and having certain policies in place (obtaining permission from family, take-down rule, check box before download, etc.). We will also need to consider orphan works, do due diligence with research, and have a policy in place.

Bill Weinstein, the Director of Information and Interpretive Technologies, spoke about the Collection Information Working Group at the PMA, which he co-chairs with Kristen Regina. Their mission is to analyze how people use online information and to make the PMA art collection more searchable, as well as discussing related topics, such as metadata, search engines, and cataloging standards. Since April 2014, PMA has released 100,000+ images for free download via its website for free with a copyright disclaimer. Thus far over 135,000 images have been downloaded, and in terms of frequency of download, three of the top works of art are by Duchamp. However, users are not only interested in accessing images—they are also seeking deeper information about those works of art. The Portal dovetails with the PMA's strategic initiative goals of activating the collections and linking works of art with archival information; indeed, it can serve as a model for broader digital initiatives at the PMA.

Decisions made in the course of discussion included the following points: the Portal's structure will presume that each institution will manage, preserve, and provide its own content (images and metadata), which will then be aggregated online. This aggregated approach will make it possible for each institution to follow its own country's laws regarding copyright and

intellectual property and will avoid the many problems involved in creating and managing a single, centralized database. The PMA will work with a consultant to develop the primary system which will be implemented by PMA, which will coordinate with the project partners in setting up technical structures, according to their specifications and available content. The PMA will work with the participants to create a common ontology which will enable a harvester to pull data and images from each institution, via an Application Program Interface (API) and the agreed upon Resource Description Framework (RDF) specifications. Once operational, harvesting will occur automatically and include updates as needed. In a later phase of the project, other institutions with Duchamp-related content may join the network and open their content for harvesting through the API. (For further information concerning our technical approach, please see the Proof of Concept model in the Appendices).

The group also determined that the Portal should be bilingual, in English and French. At the suggestion of Cécile Debray, Curator of the Collections modernes at the Musée National d'Art Moderne/Centre Pompidou, the portal should include categories not specified in the original grant proposal, such as works of art (to explore the possibility of linking archival documents to works of art for enriched presentation of content), object files, and conservation files. The system should provide as much open access as possible, with each partner controlling the level of access and restrictions appropriate to its institution. The group tabled inclusion of secondary research, such as research contributed by users; while an interesting idea, it poses challenges. The idea could be revisited in the next iteration of the Portal. The group also tabled a social media component, such as inviting user comments, due to the difficulty of verification (survey respondents emphasized the need for the Portal to be a trusted source), but it would be possible to repost content to other sites. Digitization and metadata standards must be consistent across the participating institutions, with the partner institutions agreeing on the metadata used to administer, describe, and preserve the digitized materials presented online, which will enable overall management and discoverability, as well as clarifying rights issues and provenance. The proof of concept phase will involve the initial three partners. Whatever system gets developed needs to be scalable, so future partners can easily submit content as we go forward.

Additional discussion points included how we must work toward a sustainable system and keep the tools separate from the data, because the tools will only last about three years, according to Advisory Board member William Noel, Director of the Special Collections Center and Schoenberg Institute for Manuscript Studies at the University of Pennsylvania. The PMA finding aids provide good data and could be a framework to build upon. Common shared standards will be helpful in creating a truly useful resource and the partners should choose those that will be compatible with other data, such as Tagged Image File Format (TIFF), which is the preferred standard for digitized content. Another factor to bear in mind is the resolution of the images to be shared with the public. While the 's collaboration between the Centre Pompidou and the Andre Breton estate provides a good example for aggregating content from disparate institutions for a unified presentation online, scholars on the Advisory Board noted that the digitized documents are not of high enough resolution to be truly useful for research. At the same time, the Duchamp heirs are concerned about rights and licensing issues, as well as the potential for spurious uses (such as producing fakes). The project staff will have to find ways to balance these concerns, such as using the International Image Interoperability Framework (IIIF) standard, which could make images accessible online and also provide the ability to control the derivative JPEGs.

In closing the Advisory Board meeting, the group developed a document to prioritize the elements going into the Portal. A work plan was also created, with assignments for the full implementation (see Appendices). In June 2015, Ms. Anderson and Library Assistants Karina Wratchko and Amanda Leftwich compiled minutes. Also in June 2015, Kristen Regina became the Arcadia Director of the Library and Archives, as well as joining the project team. During her tenure at Hillwood Museum, Ms. Regina led several technology-based projects, including the implementation of two DAMS (digital asset management systems) and began the research process to implement an electronic records repository. She is well poised to provide similar leadership at our institution as the President of the Art Libraries Society of North America (ARLIS/NA) until March 11, 2016) and current past-President of ARLIS/NA and the PMA's representative to DPLA and the Digital Library Federation (DLF). Ms. Regina will liaise with colleagues who have launched similar systems and will provide expertise and guidance in determining standards, establishing guidelines, developing cross-walks between instances of European and American metadata, and resolving issues on a management level as they arise.

Ms. Anderson, Dr. Affron and Ms. Regina worked on an executive summary of the meeting. Ms. Regina and Ms. Anderson presented the summary at the Senior Management Team meeting at the PMA. In July 2015, Ms. Anderson also distributed copies of the collection surveys, meeting minutes, and executive summary to the project partners.

In August 2015, with the authorization of Director Bernard Blistène and under the leadership of Dr. Debray, Assistant Curator Anna Hiddleston organized a team of departmental representatives to provide further information about the collections at the Centre Pompidou. In addition to Ms. Hiddleston, the team included Aurélien Bernard, Camille Morando, Anne Lemmonier, Veronique Sorano-Stedman, and Perrine Renaud made significant contributions to the project through preparing additional collection surveys, editing the surveys prepared by the PMA team, mapping metadata to potential submissions to the Portal, identifying different resources in their archives and departments, as well as listing pertinent archival material. Their dedicated efforts and knowledge has resulted in a much fuller and accurate picture of their notable resources, for which we are most grateful. We look forward to further collaboration with them during the implementation of the Portal.

In September 2015, Ms. Regina gave a presentation to the Library Committee, a philanthropic group of PMA donors and Trustees, and highlighted the Portal as one of the major initiatives of the Library and Archives. Ms. Anderson met with consultants Dr. Wythe and Mr. Shoemaker to determine next steps for the project. This included a request to the Centre Pompidou team to provide samples of digitized material and related metadata for the proof of concept model.

In October 2015, Ms. Anderson, Dr. Affron, and Ms. Regina met with Advisory Board members Antoine Monnier from the Association Marcel Duchamp, Ecke Bonk, and Paul Franklin to provide updates and make similar requests for edited collection surveys, samples of digitized materials and related metadata. Séverine Gossart, Assistant to Mr. Monnier, provided valuable help throughout this process. Upon receiving the updated collection information, representative samples and metadata from the Centre Pompidou and Association, Ms. Anderson and Ms. Regina worked with our technical consultant, Mr. Shoemaker, in late 2015 and early 2016 to develop the proof of concept model and white paper (see Appendices).

Accomplishments

Our main objective for the grant project was to investigate the possible implementation of a Duchamp Research Portal. We envision this to be a scalable project appropriate for the first three project partners, with strong potential to ingest content from other contributors at a later time. The project team investigated similar artist portal projects; performed collections survey work; developed, distributed, and tabulated a user questionnaire; organized and conducted a meeting of the Advisory Board; presented our findings; and produced a summative white paper and proof of concept model. Please see the Appendices for these grant products, which are being made freely available to serve as templates for peer institutions considering similar collaborative work. In this spirit, Ms. Anderson, Dr. Wythe, Ms. Dobrzynski-Grippe, and Mr. Shoemaker will be participating in a panel discussion at the Mid-Atlantic Regional Archives Conference in April 2016 to discuss the planning process for the Portal. As new team members, in May 2016, Ms. Regina and Emmanuelle Delmas-Glass from the Yale Center for British Art, who was invited to join the project in 2016, given her language and technology skills, will travel to the Centre Pompidou and Association Marcel Duchamp to introduce themselves to the relevant team members, discuss the technical aspects of the project in native French, and agree upon next steps for the implementation phase of the grant.

While we planned to identify possible systems for the Portal early on with Mr. Shoemaker, we determined it was too soon to make this type of recommendation. An implementation project for a digital asset management system (DAMS) has recently been launched at the PMA; it will dramatically change the technological landscape at the Museum in the near future. The project team decided it was more appropriate for Ms. Anderson and Mr. Shoemaker to focus on a more general proof of concept model that takes into account the results of our collection and user surveys, as well as feedback gathered from the Advisory Board.

The model provides a basic design concept with wire frames, samples of digitized materials, and related metadata, which will show how the Portal will function on the back end and what the user experience will be like. We expect to identify a specific system when we write an implementation grant (anticipated in summer 2016), by which time the Museum's DAMS project will be underway.

In summary, our primary objectives were completed:

- Surveyed 15 collections in France and 9 at the PMA (24 total)
- User survey circulated to 300+ people with a nearly 50% return rate
- Researched and discussed similar artist research portals and possible systems
- Researched and discussed technical approach
- Researched and discussed copyright and intellectual property issues
- Researched and discussed cataloging and metadata issues
- Produced a proof of concept model
- Produced a summative white paper

Audiences

According to the survey, the most frequent users to the Duchamp Research Portal would be museum professionals (23%), university faculty (19%), and independent scholars (17%). While our audience will primarily be art historians, it will also be accessible to students, artists, and the general public. As a collaborative international project, it will reach an audience beyond

the United States, due to the involvement of the Centre Pompidou and Association Marcel Duchamp and, potentially, other partners.

There is also potential for the digitized content to be shared through larger projects, such as the DPLA and Europeana, for increased discoverability. The technical design will be developed with these models in mind, so that broad sharing of content will be possible, especially in their use of harvester and API protocols. This will also be an interesting project to develop potential cross-walks between these two networks, providing a model for other international collaborations.

Evaluation

Although there was not a formal evaluation process, all project outcomes were shared with members of the Advisory Board, as well as PMA staff and other stakeholders, such as the Library Committee. We have been able to deepen relations with colleagues in the Philadelphia area (particularly PACSCL partners at the University of Pennsylvania and Temple University) and explore our potential involvement with the digital humanities. We have been able to raise the profile of the Archives internally at the PMA, as well as promoting our holdings and activities by educating the staff and facilitating conversations between departments. We have also been able to strengthen relationships outside of the Museum, particularly between staff in the PMA Library & Archives and colleagues at both the Association Marcel Duchamp and the Centre Pompidou. These relationships are crucial for the success of efforts still to be undertaken.

What would we have done differently? Having a bilingual project manager could smooth the way in meetings, making it possible to work either in English or French depending on the situation. We also believe it will be important to continue strengthening channels of communication at all levels and between the partner institutions. Decision-making will be facilitated if everyone is on board with project issues as they arise and mutual priorities are understood.

Continuation of the Project

The Advisory Board agreed to explore the addition of curatorial object files, conservation records, art images and related documentation. While it would change the scope of the project, the range of contributed materials will be improved and strengthened, and the project will become more interesting and complex. This curatorial component would build upon work done during former PMA Director Anne d'Harnoncourt's tenure as curator of the Twentieth Century Art Department (1972-1982), when she and her staff gathered together primary and secondary source materials related to Marcel Duchamp. This work would be continued by our curatorial advisors, who will similarly contribute their knowledge and expertise

Moving forward, we imagine a phased approach, with the PMA initially contributing more of the artist's personal papers, the Association Marcel Duchamp providing family papers and rare ephemera, and the Centre Pompidou providing original notes, correspondence with friends, object files, conservation documentation, and so forth. As each organization is able to work through issues related to copyright and sensitive information, we will share additional content in the aforementioned categories as appropriate to each institution, so complementary resources will be made available whenever possible. Images of artwork and related documentation could be provided by all three partners. Duchamp did not exist in a vacuum;

art documentation, as well as the collections of family members and artist friends, will help fill in the gaps that remain in our understanding of his life and work.

Before the PMA implements the first phase of the Portal, we will request additional commitments from partners to support the project (something more binding than the letters they submitted previously). We will ask them to pledge that the priority collections we surveyed—the ones that are unique and/or will complement what we have at the PMA—be made available for the Portal project. This commitment will include necessary preservation, cataloging, and digitization, so their content will receive appropriate treatment before it is aggregated into our shared system. The creation of structured metadata will also be key to making the Portal work and will determine how discoverable our assets are. There should also be acknowledgement that appropriate production of metadata will take five times longer than scanning (at least 35 minutes per item). This will be a necessary step in the process and it will affect compatibility with other collections, future tools, and devices. We also acknowledge that these factors will create work demands on our partners and we will collaborate to ensure appropriate staffing and resources will be dedicated to the project. We plan to meet with them in the spring of 2016 to discuss funding options and various ways to address these needs through foundation support, private philanthropy, and corporate sponsorship.

We will also need commitment from the PMA Executive Office and Finance Department that our Museum will assume responsibility as the primary investigator/fiscal agent for whatever funding is obtained. To carry the project forward, after initial funding is received, support for staffing the Portal will need to be built into the operating budget as a permanent part of the Library & Archives program. It will be hard to attract grant funding otherwise, as agencies prefer their support to have maximum impact over time, and not for projects that will end when the grant funds are expended. In addition to these considerations, the future Project Manager will need to be bilingual (English and French), have technical experience with digital humanities projects, and be knowledgeable about current Duchamp scholarship.

The PMA commits to building a sustainable and scalable technological infrastructure to support the goals of this initiative:

- Complete the DAMS project
- Be the primary architects of the Portal on the PMA side
- Develop guidelines and workflows for partners to prepare digital content and metadata according to mutually-agreed upon standards
- Also develop guidelines for them to set up technical infrastructure on their end to allow API harvesting to the primary system at the PMA
- Assume responsibility for troubleshooting and recruiting new partners to the project, as well as setting them up for harvesting
- Regular maintenance, preservation, and upgrades of the primary system

Fortunately for the current three partners, the goal is for the family's archives to eventually be donated to the PMA and Pompidou and be held in public trust in a museum context. Duchamp heir Antoine Monnier said at the Advisory Board meeting it is good to know that the Association's works of art and archives will someday be part of the Portal. This will also help the heirs to create digital copies of the archival collections to help minimize fraud. There is also potential for establishing the framework for a digital catalogue raisonné, for which other

examples exist (such as SFMoMA's Robert Rauschenberg site). We have also drafted a list of organizations that hold Duchamp materials and could be included in the Portal in the future.

Long-Term Impact

The PMA is acknowledged as a center for Marcel Duchamp research. Initiatives such as the Duchamp Portal will allow it to carry that legacy forward into the 21st century and into the growing field of digital humanities. An online portal will attract donors and complementary collections to the Museum, physically and virtually, and create more robust holdings for a variety of research. The planning done in this project will help position the Museum to acquire additional funding and support from federal and private sources. Because it is an international project, the funding will have to come from a number of sources to sustain it in the long-term.

We do not yet have the ability to measure the reaction of users and the public to the Portal. Here are some eloquent statements (drawn from the user survey) regarding the portal's functions and probable impact on scholarship. Our users confirm that an online resource intended to digitally aggregate Duchamp-related archival materials promises tremendous gains for the artist's research community and general audiences worldwide, with clear implications for art historical and exhibition related research:

"The [two] things that the Marcel Duchamp Research portal could provide that are currently unavailable through any existing resource are (a) a centralized search portal for both research and primary source material, and in doing so (b) an authoritative source of information on the life and work of Duchamp. I have used virtually all of the resources listed above, and the level of quality can vary wildly between resources. With the PMA leading this initiative, the levels of both quality and accessibility of information could be raised."

"As an educator I believe it essential that we consider students, artists, and the general public among our audiences. I would most use it for my own research and for my teaching (i.e. guiding student research in my undergrad and grad art seminars)."

"Broadly speaking, this is also an opportunity to bring all facets of the Duchamp community together as part of a collaborative, inter-disciplinary initiative and re-invigorate the terms of the debate surrounding Duchamp's work. Firstly, by marking a diverse range of perspectives on a digital platform the project can help re-define the impact of Duchamp's work in an age of digital media. Secondly, by providing a central focus around which this multitude of viewpoints can converge, the Portal can initiate a reassessment... {and} pose new questions by calling attention to the limitations in scholarship to date and focusing attention on the set of universally recognized contradictions in Duchamp's work which remain unresolved."

Conclusion

The Philadelphia Museum of Art remains deeply grateful for the support of the National Endowment for the Humanities in supporting the planning phase for the research portal. It will be a vehicle for collaboration with international partners and with the digital humanities community. The portal also addresses several of our Museum's strategic goals, including: visitor engagement, activating the collections, and creative use of technology. As our Director and CEO Timothy Rub said at the Advisory Board meeting, it is important to consider how to bring art and archives into greater dialogue. We want to connect our archives to the rest of

the world. The three partner institutions are deeply committed to the principle of enhanced accessibility for scholars, artists, students, and other members of the public. The principle of bridging distant collections makes this a quintessential digital humanities project and an exciting project for our institution to facilitate.

Appendices

- User survey template
- User survey report
- Collection survey template
- Collection surveys: Philadelphia Museum of Art
- Collection surveys: Association Marcel Duchamp
- Collection surveys: Centre Pompidou
- Report of similar artist research portals and possible systems
- Report of project development and technical approach
- Report on cataloging and metadata issues
- Report of copyright and intellectual property issues
- Minutes of the Advisory Board Meeting
- Executive summary of the Advisory Board Meeting
- Proof of concept model
- Spreadsheet with priorities for what to include in the Portal
- List of potential collections, beyond the three initial partners, which hold Duchamp material and could be included in the Portal once it is launched

To help us establish priorities for the Duchamp Research Portal and guide the research and development process, we need your feedback to determine who the primary users will be, what should be included, and how it will be searched. All responses will be treated confidentially and will help us design a discovery tool that is truly useful for the Duchamp research community.

Thank you!

Susan Anderson and Matthew Affron
Co-Investigators
Duchamp Research Portal Project

GETTING TO KNOW YOU

1. What is your primary relationship to this planning project?

- ☐ Advisory board member
- ☐ Prospective user

2. Which of the following best describes you? (choose one)

- ☐ College or university faculty
- ☐ Artist
- ☐ Independent scholar
- ☐ College student
- ☐ Librarian or archivist
- ☐ Museum professional
- ☐ Curator
- ☐ Other (please specify)

3. Which resources do you currently use to do research on Marcel Duchamp? Mark all that apply:

- ☐ General search engines (Google, Yahoo, etc.)
- ☐ Library catalogs (OPACs and WorldCat)
- ☐ Collection management systems (TMS, CONTENTdm, etc.)
- ☐ Websites at institutions with Duchamp-related collections
- ☐ Journal databases for articles about the artist (JSTOR)
- ☐ Finding aids at institutions with Duchamp-related archives
- ☐ Duchamp-related websites that share content from multiple sources
- ☐ Other (please specify)

4. What could the Marcel Duchamp Research Portal provide to researchers that other resources do not?

GETTING TO KNOW YOU

5. Of all the possible users for the Duchamp Research Portal, who do you believe will be the most frequent users?

Imagine that the portal logged 100 searches. How many would be made by each of the following types of users? You may assign any number of searches to each type, from none (0) to all (100). The total searches assigned must sum to 100.

Independent scholars	<input type="text"/>
Librarians and archivists	<input type="text"/>
College and university faculty	<input type="text"/>
Curators and museum staff	<input type="text"/>
College students	<input type="text"/>
Artists	<input type="text"/>
Other users, not listed above	<input type="text"/>

6. How interested are you, as a user, in each of these potential portal features?

	Not at all interested	Not very interested	Somewhat interested	Very interested	Extremely interested
Repost content to other sites	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contribute blog postings and research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be able to leave comments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Download content for personal research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Create an object package (i.e. select materials for later reference)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

COLLECTION SCOPE

The next few questions ask your opinion about resources that could be included in the portal.

Tell us how important each resource is by assigning it "importance points." The more important you believe the resource is, the more points you will assign.

For each question below, you will have 100 points to use across five resources. Some helpful tips:

- If something is not at all important to you, assign "0" points.
- On the rare occasion you feel all five items are equally important, assign "20" to each.
- If you feel that none of the items listed are important to include, assign all 100 points to "None of these."

Total points assigned must sum to 100.

7. How important will it be for the portal to include access to collections held by the following?

Duchamp family members	<input type="text"/>
Artists influenced by Duchamp	<input type="text"/>
Institutions with significant Duchamp-related collections	<input type="text"/>
Archives of Duchamp's friends, collaborators, associates	<input type="text"/>
Collectors of Duchamp's archives	<input type="text"/>
None of these are important (enter either "0" or all "100" points)	<input type="text"/>

8. How important will it be for the portal to include primary sources related to these associated individuals?

Duchamp's artistic collaborators	<input type="text"/>
Duchamp's romantic partners	<input type="text"/>
Duchamp family members	<input type="text"/>
Duchamp's patrons	<input type="text"/>
Duchamp's friends	<input type="text"/>
None of these are important (enter either "0" or all "100" points)	<input type="text"/>

9. How important will it be for the portal to include the following material types?

Current object photography for Duchamp's works of art	<input type="text"/>
Audio	<input type="text"/>
Digitized primary sources (personal papers, manuscripts, etc.)	<input type="text"/>
Archival photographs (i.e. historic images)	<input type="text"/>
Video	<input type="text"/>
None of these are important (enter either "0" or all "100" points)	<input type="text"/>

10. How important will it be for the portal to include these secondary sources?

Exhibition catalogues

Born-digital content of Duchamp researchers

Journal articles

Text and data files (spreadsheets, databases)

Books

None of these are important

(enter either "0" or all "100" points)

SEARCH FUNCTIONALITY

11. In your opinion, how important will it be to the Duchamp research community to have a bilingual system for searching in both English and French? Mark one:

- ☐ Not at all important
- ☐ Not very important
- ☐ Somewhat important
- ☐ Very important
- ☐ Extremely important

(in other words, it must be bilingual)

12. How useful are these search features when researching Duchamp related material?

	Not at all useful	Not very useful	Somewhat useful	Very useful	Extremely useful
Advanced search tools (Boolean operators, multi-field, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using filters or faceted searching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Author/creator	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keyword	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Title	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. How useful are these browsing and sorting tools when researching Duchamp related material?

	Not at all useful	Not very useful	Somewhat useful	Very useful	Extremely useful
By collection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
By country of origin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
By date	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
By institution	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
By material type	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. How useful are these types of search results when researching Duchamp related material?

	Not at all useful	Not very useful	Somewhat useful	Very useful	Extremely useful
Link(s) to other copies, editions, or related material	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thumbnail images	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Link to the institution holding the original	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A description or cataloging information for the item(s) in question	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Image files large enough to be used for research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

OTHER FEEDBACK

15. If you know of a good research portal or online resource, please provide the link and explain why you like it.

16. Additional comments and suggestions not addressed in the questions above:

17. If we need to follow up on a question or comment, could we contact you? If so, please provide your name and contact information.

Name:

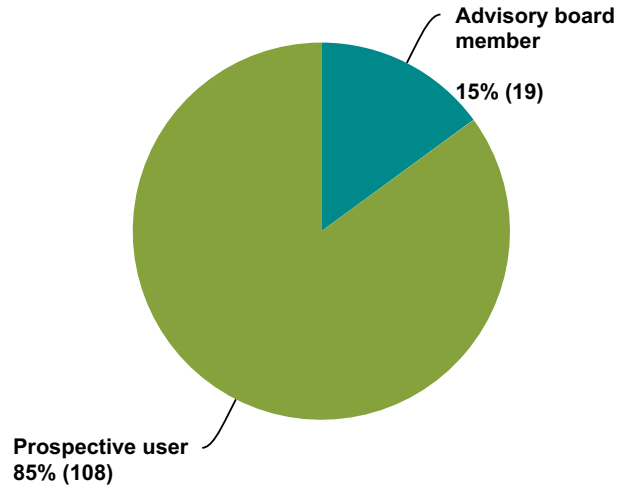
Email Address:

Phone Number:

Thank you for your time and participation.

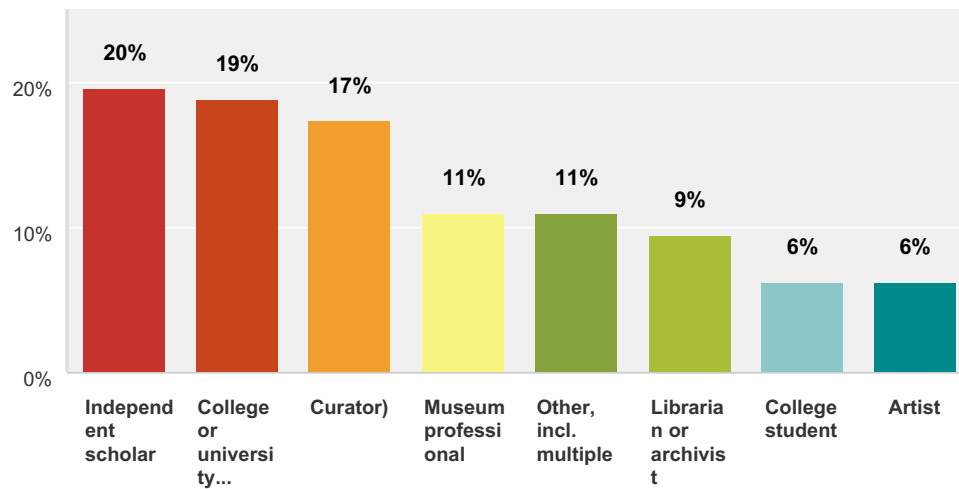
Q1 What is your primary relationship to this planning project?

Answered: 127 Skipped: 0



Q2 Which of the following best describes you? (choose one)

Answered: 127 Skipped: 0



Answer Choices	Responses
Independent scholar	20% 25
College or university faculty)	19% 24
Curator)	17% 22
Museum professional	11% 14
Other, incl. multiple	11% 14
Librarian or archivist	9% 12
College student	6% 8
Artist	6% 8
Total	127

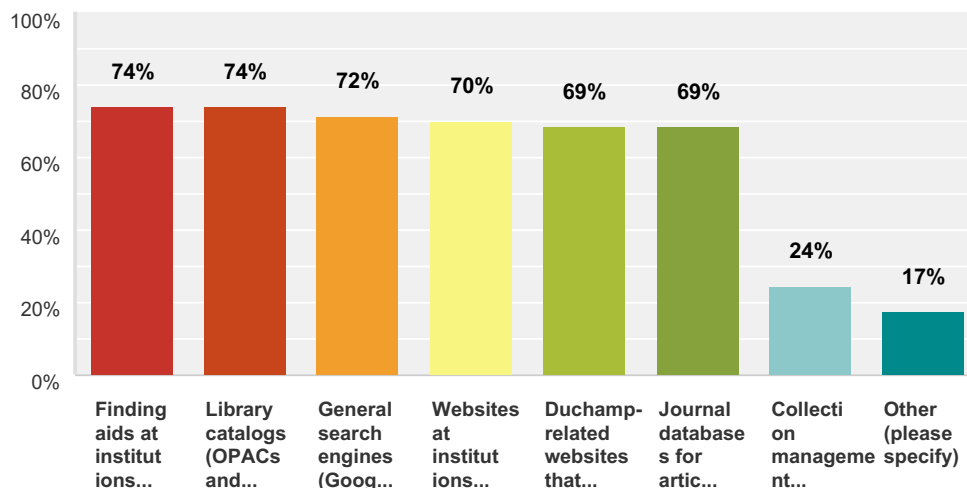
#	Other (please specify)	Date
1	conservator	4/9/2015 1:50 PM
2	Biographer pf Duchamp associate	4/9/2015 1:50 PM
3	Duchamp specialist and collaborator with the Duchamp Estate	4/9/2015 1:46 PM
4	Family member/ Duchamp estate	4/9/2015 1:45 PM
5	Multiple Artist & Independent scholar	4/9/2015 1:38 PM
6	Fine art and design in education	4/9/2015 1:14 PM
7	Head of BMW Group Cultural Engagement; author	4/9/2015 1:08 PM
8	Multiple art collector and sometime curator	4/8/2015 1:58 PM
9	Multiple Independent scholar and curator	4/6/2015 4:20 PM
10	Documentary film maker	4/6/2015 2:57 PM

Duchamp Research Portal User Survey

11	Multiple art historian; provenance researcher	4/6/2015 2:55 PM
12	Art historian	4/6/2015 12:31 PM
13	Exhibition Director at private gallery	4/6/2015 11:15 AM
14	Multiple ARCHITECT - RESEARCHER	4/1/2015 9:34 AM

Q3 Which resources do you currently use to do research on Marcel Duchamp? Mark all that apply:

Answered: 127 Skipped: 0



Answer Choices	Responses	
Finding aids at institutions with Duchamp-related archives	74%	94
Library catalogs (OPACs and WorldCat)	74%	94
General search engines (Google, Yahoo, etc.)	72%	91
Websites at institutions with Duchamp-related collections	70%	89
Duchamp-related websites that share content from multiple sources	69%	87
Journal databases for articles about the artist (JSTOR)	69%	87
Collection management systems (TMS, CONTENTdm, etc.)	24%	31
Other (please specify)	17%	22
Total Respondents: 127		

#	Other (please specify)	Date
1	I do not do research on Duchamp	4/9/2015 2:14 PM
2	Books about the artist	4/9/2015 1:58 PM
3	none	4/9/2015 1:55 PM
4	PMA analytical instrumentation	4/9/2015 1:50 PM
5	Published books, interviews, film archives, museum and private collections	4/9/2015 1:46 PM
6	Books, interviews, film...	4/9/2015 1:45 PM
7	Published material on duchamp and related subjects	4/9/2015 1:44 PM
8	Scholars, curators, collectors, archivists and others colleagues in the field.	4/9/2015 1:43 PM
9	Book dealers and collectors	4/9/2015 1:33 PM

Duchamp Research Portal User Survey

10	Books, mostly books that I acquire for my own library	4/9/2015 1:33 PM
11	books and references therein	4/9/2015 1:21 PM
12	Arts Council of Great Britain archives of exhibitions, including Duchamp at Tate 1966	4/9/2015 1:19 PM
13	primary sources and printed materials	4/9/2015 1:17 PM
14	Buying books	4/9/2015 1:14 PM
15	on-site research in archives	4/8/2015 1:56 PM
16	My own collection of writings.	4/8/2015 1:54 PM
17	Private collections when possible ; Booksellers to be updated on new publications; auction catalogs and auction houses websites	4/8/2015 1:53 PM
18	British Library	4/7/2015 5:18 AM
19	study of objects whenever exhibited	4/6/2015 4:20 PM
20	Duchamp family, scholars and collectors	4/6/2015 2:57 PM
21	YouTube for lectures online	4/2/2015 9:26 AM
22	Primary sources on Duchamp's work (Octavio Paz's correspondence)	3/31/2015 2:36 PM

Q4 What could the Marcel Duchamp Research Portal provide to researchers that other resources do not?

Answered: 127 Skipped: 0

#	Responses	Date
1	Multi collection access Access to archival documents and photographs.	4/9/2015 2:27 PM
2	Digital materials, images Access to high quality images of archival materials.	4/9/2015 2:22 PM
3	Transcription and translations. Information on redundancy in multiple archival collections. Imaging services (streamlined reproduction requests, etc.)	4/9/2015 2:21 PM
4	PMA holdings Curatorial files, specifically the history of installation of Duchamp's work at the PMA	4/9/2015 2:16 PM
5	Multi collection access Access to materials only the PMA and its partners hold. Interaction with a site based community. Tying resources together. Launching and organizing interpretive projects through the site and its digital assets.	4/9/2015 2:14 PM
6	List of collections, provenance information, holdings	4/9/2015 2:01 PM
7	Multi collection access While some websites provide scanned material relating to Duchamp, it is crowd-sourced and not vetted. It isn't presented in a scholarly context, with approval and cooperation from the repositories holding the originals. This would provide an easy, go-to site with information that can be trusted and wouldn't get anyone in trouble, rights-wise.	4/9/2015 1:58 PM
8	Multi collection access cross collection access	4/9/2015 1:58 PM
9	Multi collection search A single search engine that will centralize information and results from multiple resources.	4/9/2015 1:57 PM
10	1.) Perhaps a direct link to the Duchamp exhibitions that have been held at the PMA would be useful. This would give researchers a quick overview of past exhibitions, as well as the catalogues published in conjunction. 2.) We are often asked how many Duchamp works are in our collection- a breakdown of sculptures, paintings, works on paper would be quite useful.	4/9/2015 1:56 PM
11	Multi collection search A single interface to search all archival holdings related to Duchamp, with the ability to navigate finding aids down to the folder level, without having to track down all the individual archive and library holdings separately.	4/9/2015 1:55 PM
12	No Opinion no opinion	4/9/2015 1:55 PM
13	I don't feel in a position to comment except to say that he has links to writers and others outside of the art world.	4/9/2015 1:54 PM
14	Multi collection search I would assume searchability of specific, high-quality archival information and documents across large and Surrealism-specific collections.	4/9/2015 1:54 PM
15	Inventory of objects in the museum's collection and/or archives	4/9/2015 1:53 PM
16	Multi collection access centralisation	4/9/2015 1:52 PM
17	No Opinion "no opinion."	4/9/2015 1:51 PM
18	more comprehensive site than now available wrt correspondence, etc..	4/9/2015 1:50 PM
19	Multi collection access Remote access to archives in real time	4/9/2015 1:50 PM
20	Multi collection access access to archives - digitised materials	4/9/2015 1:49 PM
21	Multi collection access Unified access to a large collection of Duchamp-related materials.	4/9/2015 1:49 PM
22	Multi collection search a central hub for Duchamp related research	4/9/2015 1:48 PM
23	No Opinion no opinion	4/9/2015 1:48 PM
24	interviews, lectures etc. otherwise not availabel	4/9/2015 1:47 PM

Duchamp Research Portal User Survey

25	a direct and especially updated information on the development of Duchamp research	4/9/2015 1:47 PM
26	No Opinion /	4/9/2015 1:46 PM
27	Additional documents with more accurate descriptions, which will correct errors that circulate in the Duchamp literature; grouping of documents currently dispersed across different institutions/collections; an authoritative reference source; a platform for more accurately understanding and analyzing the relationship between the artist's life and work, etc.	4/9/2015 1:46 PM
28	Multi collection access More documents of all sorts accessible from the same source. Reliable information.	4/9/2015 1:45 PM
29	More comprehensive context for Duchamp documentation -- which is paramount for studying/understanding Duchamp!	4/9/2015 1:45 PM
30	Multi collection search Coordination with a vast range of resources. Easing access to archives located here and abroad.	4/9/2015 1:44 PM
31	Multi collection access Real-time access to a multitude of primary sources	4/9/2015 1:43 PM
32	Direct access to the PMA's essential holdings.	4/9/2015 1:43 PM
33	A cumulative list of scholarly MD resources/archives/etc	4/9/2015 1:42 PM
34	A better overview of new information and research.	4/9/2015 1:42 PM
35	Multi collection access Consolidation of research resources	4/9/2015 1:41 PM
36	Multi collection access it could centralize all documents with their references to facilitate research	4/9/2015 1:40 PM
37	relations between searchers. The futur projects about MD.	4/9/2015 1:40 PM
38	Network between the different Duchamp collections and archives	4/9/2015 1:39 PM
39	a real and exhaustive online catalog	4/9/2015 1:38 PM
40	Comprehensive guide to resources of a specific topic	4/9/2015 1:37 PM
41	detailed information regarding museum holdings including visual material	4/9/2015 1:37 PM
42	digitalized archive	4/9/2015 1:37 PM
43	A single site where much of the current research and sources that are spread over various sites is consolidated. A level of academic consistency that makes this site reliable as a source of information and research.	4/9/2015 1:35 PM
44	Multi collection search To serve as a meta-search engine; to unite the main existing portals.	4/9/2015 1:35 PM
45	Multi collection access A combined portal linking to all Duchamp archives/databases	4/9/2015 1:34 PM
46	No Opinion no opinion	4/9/2015 1:33 PM
47	Multi collection access access to materials that would not otherwise be accessible online.	4/9/2015 1:33 PM
48	Multi collection access Multi collection search A more comprehensive survey of available resources; access to digital content in an organized way; cross-collection searching	4/9/2015 1:32 PM
49	in-depth knowledge based on specific archival evidence	4/9/2015 1:31 PM
50	digital files	4/9/2015 1:31 PM
51	More accessible low-res digital images of photographs from PMA Duchamp Archives and also from PMA Duchamp photography collection	4/9/2015 1:30 PM
52	Photographic records of all correspondence, in chronological order	4/9/2015 1:30 PM
53	No Opinion no opinion	4/9/2015 1:28 PM
54	Multi collection access Aggregated information about Duchamp materials across institutions.	4/9/2015 1:27 PM
55	High-resolution images. Videos (of the box, etc.). Interactive platforms. Cross-referencing (as the recent catalogue raisonné) via hyperlinks.	4/9/2015 1:27 PM
56	A very large set of archives, manuscripts, photos, films and documents on Marcel Duchamp	4/9/2015 1:25 PM
57	Access to original material only held by the Philadelphia Art Museum.	4/9/2015 1:24 PM

Duchamp Research Portal User Survey

58	Broader research projects, related Phd theses, upcoming publications	4/9/2015 1:22 PM
59	Multi collection access I am not exactly certain what a Research Portal is, but I assume it would be a single source of access with great depth and breadth including language range with translation possibilities	4/9/2015 1:21 PM
60	Images and details on actual objects/papers held in the Philadelphia Museum's archives.	4/9/2015 1:21 PM
61	No Opinion no opinion	4/9/2015 1:20 PM
62	Archival materials	4/9/2015 1:20 PM
63	Interconnected files, alerts to new research, unfamiliar images	4/9/2015 1:19 PM
64	Multi collection access Create one stop shopping	4/9/2015 1:18 PM
65	It might provide a more comprehensive catalogue raisonne	4/9/2015 1:18 PM
66	connections between scattered materials	4/9/2015 1:17 PM
67	Primary archival materials linked to his relationship with the Philadelphia Museum of Art.	4/9/2015 1:17 PM
68	Access to previously unpublished material would be most interesting.	4/9/2015 1:16 PM
69	downloadable images	4/9/2015 1:15 PM
70	Give links where you can found more reliable information in books. Which the search makes faster. Because you always have a deadline and as a foreigner it takes a lot of time to translate.	4/9/2015 1:14 PM
71	To get information easily like using many resources that I haven't used yet.	4/9/2015 1:13 PM
72	Detailed descriptions and information of the works, catalogue raisonné of the edition of ready made	4/9/2015 1:13 PM
73	Overview of archival holdings at various institutions	4/9/2015 1:12 PM
74	Making connections create unexpected connections	4/9/2015 1:10 PM
75	No Opinion no opinion	4/9/2015 1:10 PM
76	Digital materials, images Making connections Network of Duchamp-related Topics and key words; comprehensive Image data base; Forum to Exchange and discuss ideas and articles in an community of experts and other interested scholars.	4/9/2015 1:09 PM
77	No Opinion no opinion	4/9/2015 1:08 PM
78	Digital materials, images Making connections Other (complex response) The most is essential thing to do is to make all of his notes (recto and verso) available through a multi-lingual interactive online platform, linking notes etc where they have been ripped apart, providing scholarly background and creating further links to his works.	4/9/2015 1:08 PM
79	Multi collection access It could centralize all resources about Marcel Duchamp and become a reference for researchs.	4/9/2015 1:07 PM
80	Links to relevant articles or books. For instance when I go to http://www.philamuseum.org/collections/permanent/51449.html there is no mention of the only biography that exists on the book	4/9/2015 1:07 PM
81	No Opinion no opinion	4/9/2015 1:06 PM
82	PMA holdings Access to the most significant collection of Duchamp material anywhere	4/9/2015 1:05 PM
83	Multi collection access The most complete document center with all possible information and documentation.	4/8/2015 2:00 PM
84	No Opinion no opinion	4/8/2015 1:58 PM
85	Multi collection search detailed searchable information on primary Duchamp-related archival materials not available anywhere else	4/8/2015 1:57 PM
86	Multi collection access It would be extremely useful to have a centralized overview of, and links to, disparate Duchamp-related research materials.	4/8/2015 1:57 PM
87	Digital materials, images More digitized material.	4/8/2015 1:56 PM
88	Digital materials, images Multi collection access cross-referencing of source materials. A one-stop housing of many disparate sources, together under one virtual roof. A comprehensive collection of quality digital imaging.	4/8/2015 1:56 PM

Duchamp Research Portal User Survey

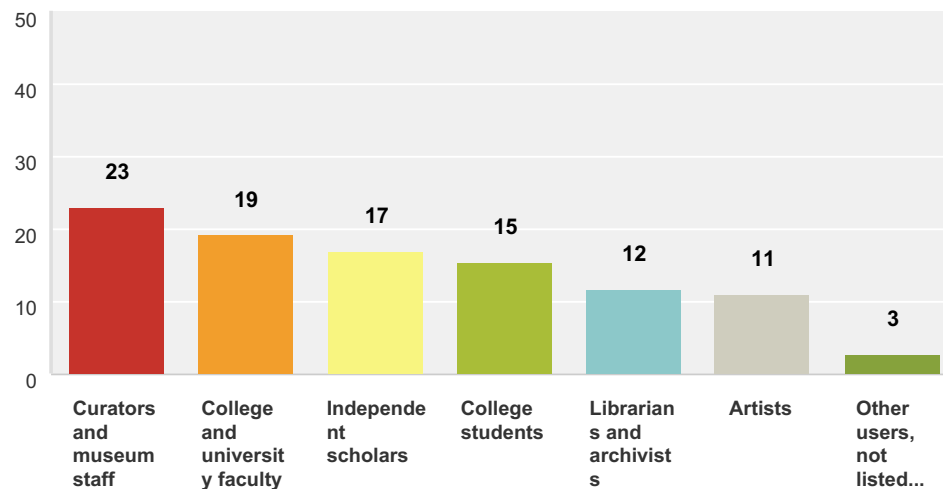
89	Other (complex response) A portal into the future of art. I journal into the mind (of what I think) is possibly the most important vision since Leonardo.	4/8/2015 1:54 PM
90	Other (complex response) PMA holdings First and foremost, this resource can help bring about a more complete understanding of Duchamp's writings and art works by providing direct access to textual and visual material from the archives in Philadelphia Museum of Art. Without this material the Duchampian oeuvre remains definitively unfinished. Broadly speaking, this is also an opportunity to bring all facets of the Duchamp community together as part of a collaborative, inter-disciplinary initiative and re-invigorate the terms of the debate surrounding Duchamp's work. Firstly, by marking a diverse range of perspectives on a digital platform the project can help re-define the impact of Duchamp's work in an age of digital media. Secondly, by providing a central focus around which this multitude of viewpoints can converge, the portal can initiate a reassessment of what is at stake in the field of Duchampian scholarship. In other words, the resource might pose new questions by calling attention to the limitations in scholarship to date and focusing attention on the set of universally recognized contradictions in Duchamp's work which remain unresolved. Finally, this is an opportunity to re-establish the co-ordinates of Duchamp's output in a more definitive manner: one might, for example, place a specific focus on the categories of text and image (the 'Large Glass' and the 'Green Box'), eroticism and science (Etant Donn�� and the Fourth Dimension), the relationship between Duchamp's work and institutional mechanisms (the gallery space, the art market and the art historical discourse).	4/8/2015 1:54 PM
91	Multi collection access Such a portal would reunite diverse Duchamp-related resources on a single virtual site - a project that reminds MD's wish to see his own works gathered in one place.	4/8/2015 1:53 PM
92	Multi collection access Access to first hand archives. One on one help with archivists.	4/8/2015 1:53 PM
93	The three things that the Marcel Duchamp Research portal could provide that are currently unavailable through any existing resource are (a) a centralized search portal for both research and primary source material, and in doing so (b) an authoritative source of information on the life and work of Duchamp. I have used virtually all of the resources listed above, and the level of quality can vary wildly between resources. With the PMA leading this initiative, the levels of both quality and accessibility of information could be raised. Moreover, the role of the PMA makes viable (c) the possibility of hosting protected and watermarked digital copies of archival and primary source material, much in the manner that the Smithsonian's Archives of American Art does.	4/8/2015 1:52 PM
94	Digital materials, images Multi collection access At the very least, it would be useful to have a centralized and reliable portal for information and research on Duchamp. I have made use of virtually all of the categories of research resources listed above, and the quality of information can vary wildly. With an institution like the PMA at the helm, the overall quality of Duchamp research could be raised while providing a centralized and authoritative point of information on Duchamp's life and work. Additionally, it would be excellent if this resource could provide access to watermarked and protected digital copies of primary source materials, much in the manner that the Smithsonian's Archives of American Art does.	4/7/2015 10:58 AM
95	cross-referencing / transparence / mapping of source material -	4/7/2015 5:34 AM
96	No Opinion no opinion	4/7/2015 5:18 AM
97	Multiple finding aids from different repositories	4/7/2015 4:35 AM
98	Very detailed information	4/6/2015 10:09 PM
99	Digital materials, images reduced reproduction fees for work published in scholarly journals, print and on-line. Some scholarship is suppressed or compromised in its presentation because the themes cannot be fully illustrated with all the works that should be there just because the writer can't afford all the reproduction fees.	4/6/2015 4:20 PM
100	Multi collection access Faster access to wider range of material	4/6/2015 3:14 PM
101	Multi collection access Not sure, but probably the advantage of centralization and neutrality. The Tout-fait site has a lot of material, but they are not always too user friendly.	4/6/2015 2:57 PM
102	No Opinion no opinion	4/6/2015 2:55 PM
103	Multi collection search A more unified search system that would allow for cross references between institutions with related materials and a higher degree of information than previously available.	4/6/2015 2:33 PM
104	Digital materials, images Images and recordings of artist talks and interviews Biographical material Education and history of studies and teaching if any	4/6/2015 2:00 PM
105	No Opinion no opinion	4/6/2015 2:00 PM

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106	Digital materials, images Multi collection access 1. access to digitized collections, esp. those of the Association Marcel Duchamp & the PMA. 2. place of connection for Duchamp scholars worldwide, including students. 3. Clearinghouse linking materials posted elsewhere, from talks & courses & colloquia to online databases & bibliographies; 5. Notice of forthcoming & published books & articles; 6. General promotion of a greater appreciation for, and understanding of, Duchamp's work, life, and impact; 7. Digital version of the éphemerides, searchable and printable (Palazzo Grassi catalog or expanded version); 8. Place to post queries; 9. Online archive of older issues of Etant Donnés.	4/6/2015 1:44 PM
107	No Opinion no opinion	4/6/2015 1:19 PM
108	No Opinion no opinion	4/6/2015 12:52 PM
109	No Opinion no opinion	4/6/2015 12:31 PM
110	No Opinion no opinion	4/6/2015 12:30 PM
111	Multi collection access The possibility of a "on stop" research tool by the Museum that has the most active collection, etc.	4/6/2015 11:16 AM
112	Multi collection search The option to search all or select archives and libraries for a specific term/item.	4/6/2015 11:15 AM
113	No Opinion No opinion	4/3/2015 6:04 PM
114	A reliable scholarly source of archival material, primary documents, and points of contact with other researchers	4/2/2015 12:53 PM
115	Multi collection search key word based search connection of databases	4/2/2015 9:26 AM
116	Fine details about Duchamp's work, his materials, experiments, and how they wove into his ideas, social exchanges with friends and colleagues.	4/1/2015 11:09 PM
117	Offer of informations about the cross-sectional studies on MD.	4/1/2015 10:11 PM
118	Copyright & legal info Digital materials, images ACCESS TO GRAPHIC MATERIAL TO RESEARCH. THERE IS INFORMATION IN WEBS AND PUBLICATIONS, BUT WE NEED TO HAVE GOOD QUALITY IMAGES, CORRECTION IN THE ORIGIN OF DATA, LEGAL USE OF COPYRIGHT MATERIAL, ETC.	4/1/2015 9:34 AM
119	No Opinion no opinion	4/1/2015 4:02 AM
120	Multi collection access It could compile valuable and various types of data into one easy location.	3/31/2015 9:34 PM
121	Digital materials, images Digital copies of the actual archival material	3/31/2015 4:08 PM
122	No Opinion no opinion	3/31/2015 2:49 PM
123	Multi collection access Complete/thorough content	3/31/2015 2:42 PM
124	No Opinion Still no opinion	3/31/2015 2:36 PM
125	Multi collection access A comprehensive view of rare Duchamp materials.	3/31/2015 2:28 PM
126	Multi collection access It can provide access to archival materials that would otherwise have to be studied in multiple locations.	3/31/2015 2:14 PM
127	Multi collection access Access to his complete body of work in one database.	3/31/2015 1:52 PM

Q5 Of all the possible users for the Duchamp Research Portal, who do you believe will be the most frequent users? Imagine that the portal logged 100 searches. How many would be made by each of the following types of users? You may assign any number of searches to each type, from none (0) to all (100). The total searches assigned must sum to 100.

Answered: 117 Skipped: 10



Answer Choices	Average Number	Total Number	Responses
Curators and museum staff	23	2,685	117
College and university faculty	19	2,264	117
Independent scholars	17	1,981	117
College students	15	1,804	117
Librarians and archivists	12	1,376	117
Artists	11	1,273	117
Other users, not listed above	3	317	117
Total Respondents: 117			

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
College and university faculty	0.00	50.00	20.00	19.35	10.99
Curators and museum staff	0.00	60.00	20.00	22.95	10.98
Independent scholars	0.00	70.00	15.00	16.93	11.53

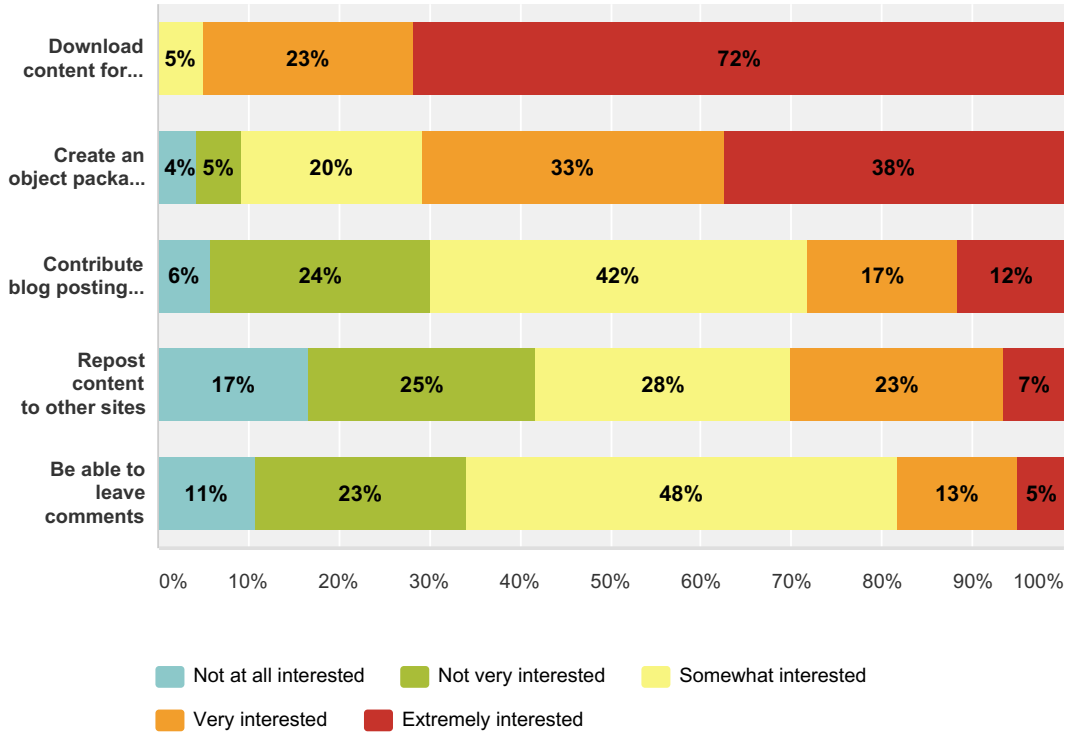
Duchamp Research Portal User Survey

College students	0.00	67.00	15.00	15.42	11.32
Artists	0.00	40.00	10.00	10.88	8.10
Librarians and archivists	0.00	40.00	10.00	11.76	7.66
Other users, not listed above	0.00	15.00	0.00	2.71	3.87

	College and university faculty	Date
	25	4/9/2015 2:27 PM
2	40	4/9/2015 2:22 PM
3	19	4/9/2015 2:21 PM
4	40	4/9/2015 2:16 PM
5	20	4/9/2015 2:14 PM
6	30	4/9/2015 2:02 PM
7	10	4/9/2015 1:58 PM
8	20	4/9/2015 1:58 PM
9	25	4/9/2015 1:57 PM
10	10	4/9/2015 1:56 PM
11	20	4/9/2015 1:55 PM
12	10	4/9/2015 1:55 PM
13	15	4/9/2015 1:54 PM
14	25	4/9/2015 1:54 PM
15	0	4/9/2015 1:53 PM
16	22	4/9/2015 1:52 PM
17	25	4/9/2015 1:51 PM
18	15	4/9/2015 1:50 PM
19	10	4/9/2015 1:50 PM
20	20	4/9/2015 1:49 PM
21	20	4/9/2015 1:49 PM
22	20	4/9/2015 1:48 PM
23	30	4/9/2015 1:48 PM
24	30	4/9/2015 1:47 PM
25	30	4/9/2015 1:47 PM
26	0	4/9/2015 1:46 PM
27	20	4/9/2015 1:46 PM
28	20	4/9/2015 1:45 PM
29	5	4/9/2015 1:45 PM
30	20	4/9/2015 1:44 PM
31	10	4/9/2015 1:43 PM
32	40	4/9/2015 1:43 PM

Q6 How interested are you, as a user, in each of these potential portal features?

Answered: 120 Skipped: 7



	Not at all interested (1)	Not very interested (2)	Somewhat interested (3)	Very interested (4)	Extremely interested (5)	Total	Weighted Average
Download content for personal research	0% 0	0% 0	5% 6	23% 28	72% 86	120	4.67
Create an object package (i.e. select materials for later reference)	4% 5	5% 6	20% 24	33% 40	38% 45	120	3.95
Contribute blog postings and research	6% 7	24% 29	42% 50	17% 20	12% 14	120	3.04
Repost content to other sites	17% 20	25% 30	28% 34	23% 28	7% 8	120	2.78
Be able to leave comments	11% 13	23% 28	48% 57	13% 16	5% 6	120	2.78

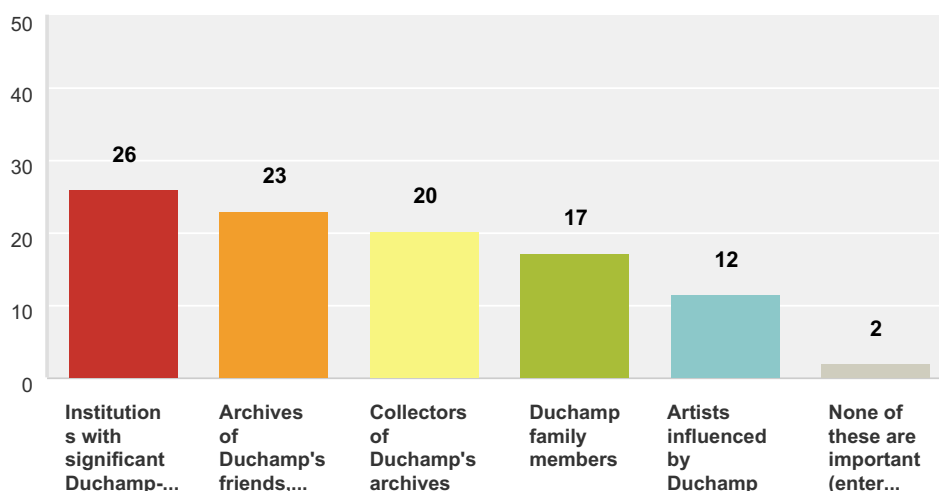
Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Be able to leave comments	1.00	5.00	3.00	2.78	0.98
Contribute blog postings and research	1.00	5.00	3.00	3.04	1.05
Repost content to other sites	1.00	5.00	3.00	2.78	1.17

Duchamp Research Portal User Survey

Download content for personal research	3.00	5.00	5.00	4.67	0.57
Create an object package (i.e. select materials for later reference)	1.00	5.00	4.00	3.95	1.07

Q7 How important will it be for the portal to include access to collections held by the following?

Answered: 113 Skipped: 14



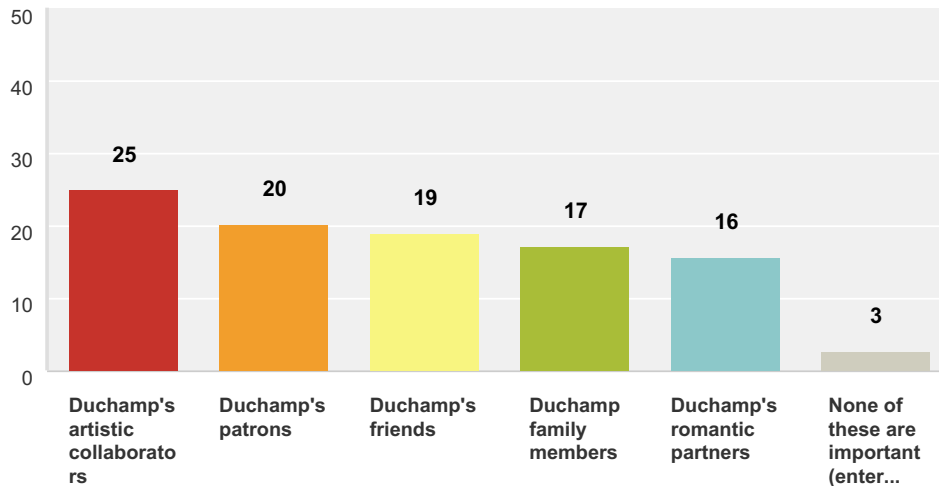
Answer Choices	Average Number	Total Number	Responses
Institutions with significant Duchamp-related collections	26	2,948	113
Archives of Duchamp's friends, collaborators, associates	23	2,606	113
Collectors of Duchamp's archives	20	2,282	113
Duchamp family members	17	1,942	113
Artists influenced by Duchamp	12	1,307	113
None of these are important (enter either "0" or all "100" points)	2	215	113
Total Respondents: 113			

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Institutions with significant Duchamp-related collections	0.00	50.00	25.00	26.09	10.90
Duchamp family members	0.00	40.00	20.00	17.19	9.51
Archives of Duchamp's friends, collaborators, associates	0.00	70.00	20.00	23.06	10.79
Collectors of Duchamp's archives	0.00	50.00	20.00	20.19	9.56
Artists influenced by Duchamp	0.00	50.00	10.00	11.57	8.74
None of these are important (enter either "0" or all "100" points)	0.00	100.00	0.00	1.90	13.24

#	Institutions with significant Duchamp-related collections	Date
1	30	4/9/2015 2:27 PM

Q8 How important will it be for the portal to include primary sources related to these associated individuals?

Answered: 113 Skipped: 14



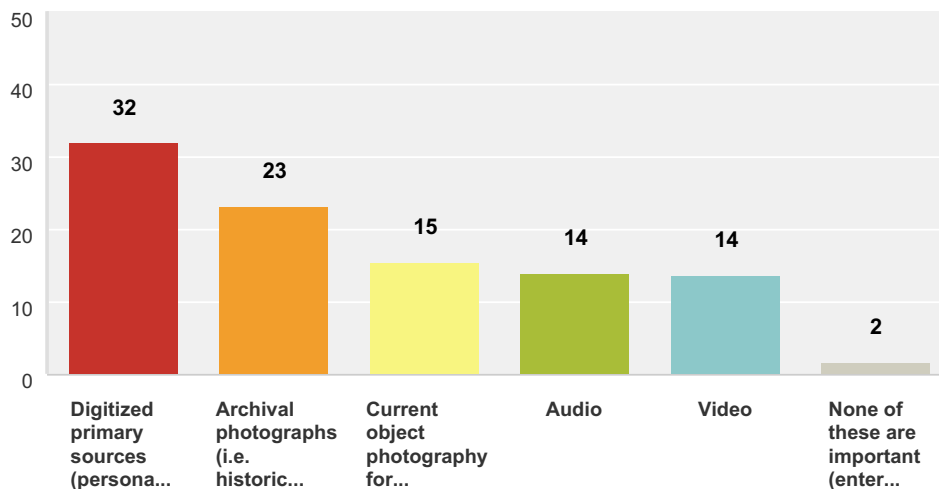
Answer Choices	Average Number	Total Number	Responses
Duchamp's artistic collaborators	25	2,817	113
Duchamp's patrons	20	2,294	113
Duchamp's friends	19	2,155	113
Duchamp family members	17	1,949	113
Duchamp's romantic partners	16	1,785	113
None of these are important (enter either "0" or all "100" points)	3	300	113
Total Respondents: 113			

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Duchamp family members	0.00	40.00	20.00	17.25	7.69
Duchamp's artistic collaborators	0.00	100.00	20.00	24.93	12.94
Duchamp's patrons	0.00	40.00	20.00	20.30	7.53
Duchamp's friends	0.00	40.00	20.00	19.07	7.21
Duchamp's romantic partners	0.00	50.00	20.00	15.80	8.00
None of these are important (enter either "0" or all "100" points)	0.00	100.00	0.00	2.65	16.08

#	Duchamp family members	Date
1	25	4/9/2015 2:27 PM

Q9 How important will it be for the portal to include the following material types?

Answered: 113 Skipped: 14



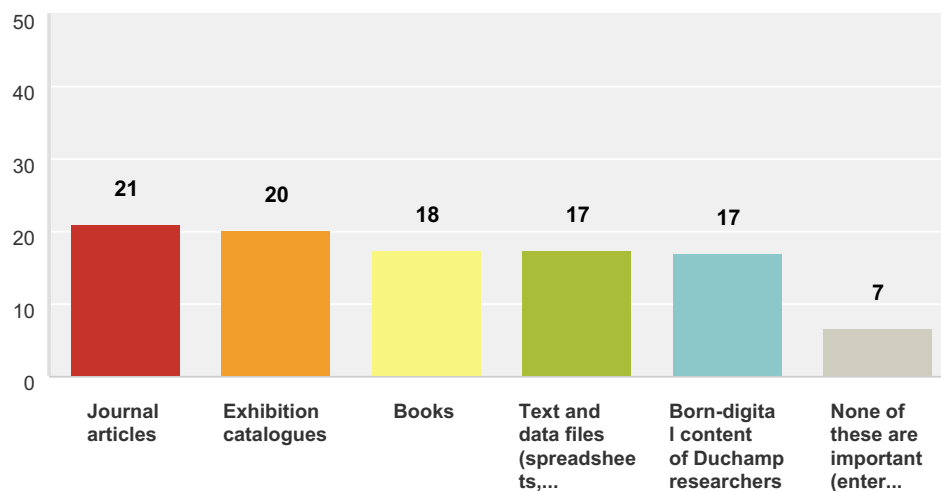
Answer Choices	Average Number	Total Number	Responses
Digitized primary sources (personal papers, manuscripts, etc.)	32	3,613	113
Archival photographs (i.e. historic images)	23	2,614	113
Current object photography for Duchamp's works of art	15	1,739	113
Audio	14	1,577	113
Video	14	1,557	113
None of these are important (enter either "0" or all "100" points)	2	200	113
Total Respondents: 113			

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Digitized primary sources (personal papers, manuscripts, etc.)	0.00	100.00	30.00	31.97	15.73
Current object photography for Duchamp's works of art	0.00	40.00	20.00	15.39	8.43
Archival photographs (i.e. historic images)	0.00	50.00	20.00	23.13	8.15
Video	0.00	30.00	15.00	13.78	7.36
Audio	0.00	40.00	15.00	13.96	7.50
None of these are important (enter either "0" or all "100" points)	0.00	100.00	0.00	1.77	13.19

#	Digitized primary sources (personal papers, manuscripts, etc.)	Date
1	35	4/9/2015 2:27 PM
2	30	4/9/2015 2:22 PM
3	30	4/9/2015 2:21 PM

Q10 How important will it be for the portal to include these secondary sources?

Answered: 113 Skipped: 14



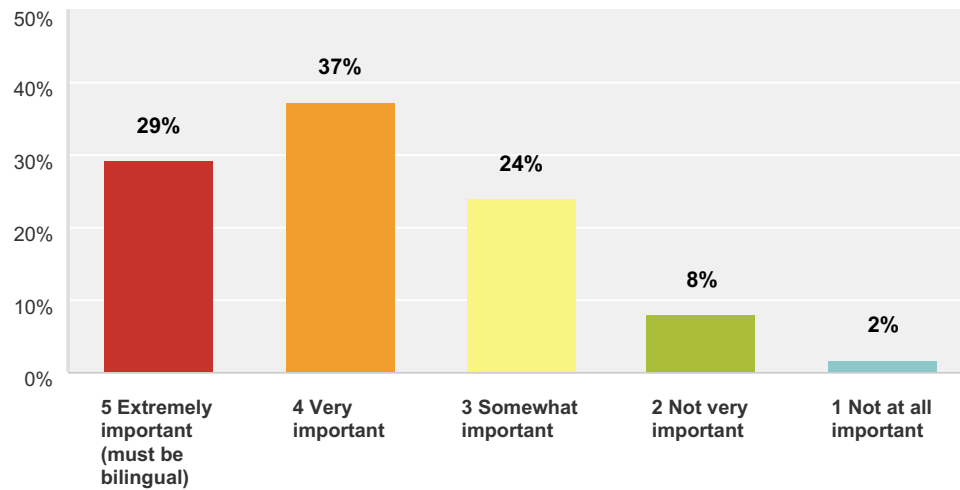
Answer Choices	Average Number	Total Number	Responses
Journal articles	21	2,384	113
Exhibition catalogues	20	2,284	113
Books	18	1,984	113
Text and data files (spreadsheets, databases)	17	1,966	113
Born-digital content of Duchamp researchers	17	1,922	113
None of these are important (enter either "0" or all "100" points)	7	760	113
Total Respondents: 113			

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Books	0.00	50.00	20.00	17.56	9.14
Exhibition catalogues	0.00	60.00	20.00	20.21	10.11
Born-digital content of Duchamp researchers	0.00	50.00	20.00	17.01	9.82
Journal articles	0.00	60.00	20.00	21.10	10.18
Text and data files (spreadsheets, databases)	0.00	50.00	20.00	17.40	11.25
None of these are important (enter either "0" or all "100" points)	0.00	100.00	0.00	6.73	24.44

#	Books	Date
1	20	4/9/2015 2:27 PM
2	20	4/9/2015 2:22 PM
3	0	4/9/2015 2:21 PM

Q11 In your opinion, how important will it be to the Duchamp research community to have a bilingual system for searching in both English and French? Mark one:

Answered: 113 Skipped: 14

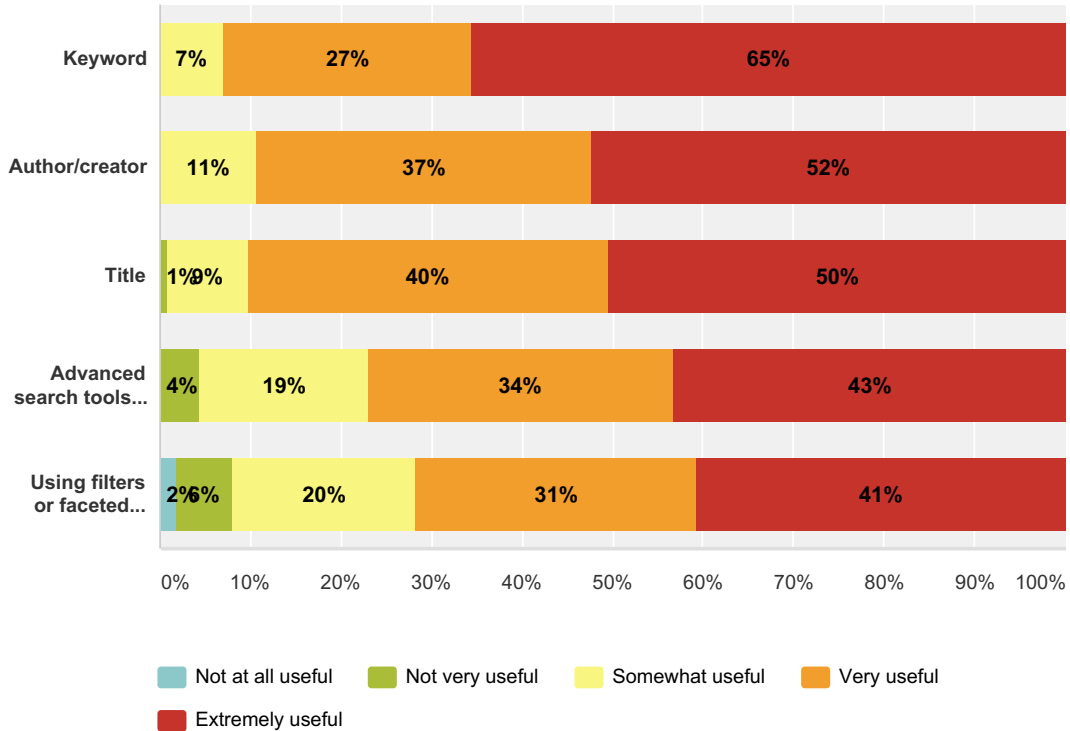


Answer Choices	Responses	
5 Extremely important (must be bilingual)	29%	33
4 Very important	37%	42
3 Somewhat important	24%	27
2 Not very important	8%	9
1 Not at all important	2%	2
Total		113

Basic Statistics				
Minimum 1.00	Maximum 5.00	Median 4.00	Mean 3.84	Standard Deviation 0.99

Q12 How useful are these search features when researching Duchamp related material?

Answered: 113 Skipped: 14



	Not at all useful (1)	Not very useful (2)	Somewhat useful (3)	Very useful (4)	Extremely useful (5)	Total	Weighted Average
Keyword	0% 0	0% 0	7% 8	27% 31	65% 74	113	4.58
Author/creator	0% 0	0% 0	11% 12	37% 42	52% 59	113	4.42
Title	0% 0	1% 1	9% 10	40% 45	50% 57	113	4.40
Advanced search tools (Boolean operators, multi-field, etc.)	0% 0	4% 5	19% 21	34% 38	43% 49	113	4.16
Using filters or faceted searching	2% 2	6% 7	20% 23	31% 35	41% 46	113	4.03

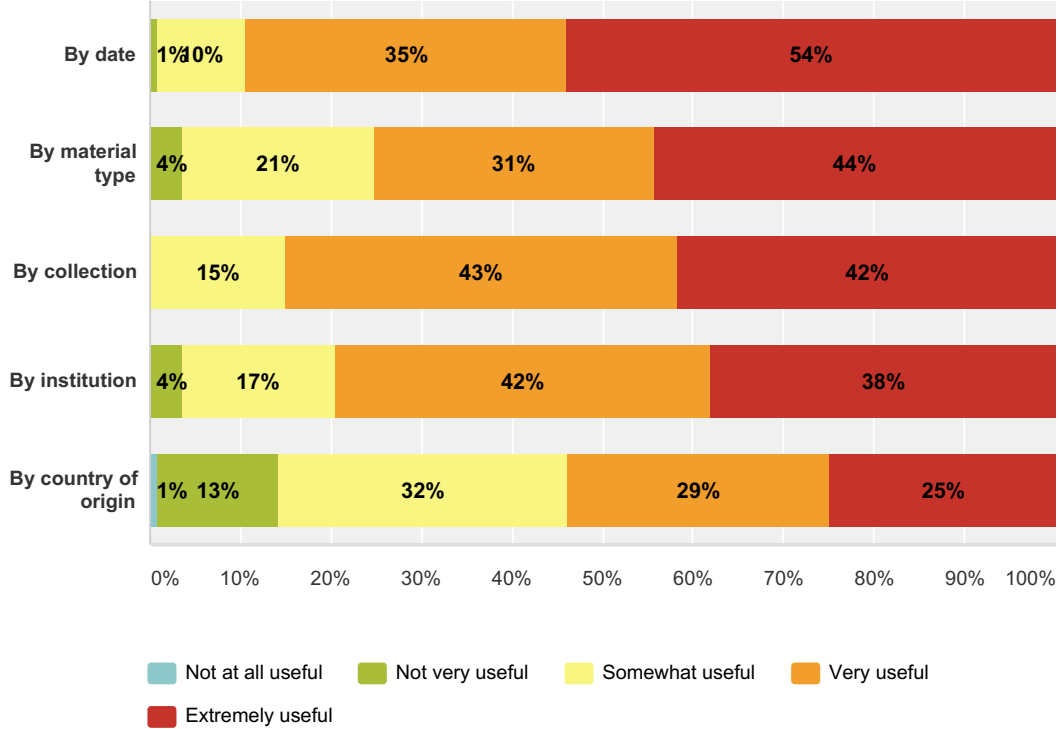
Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
Keyword	3.00	5.00	5.00	4.58	0.62
Title	2.00	5.00	5.00	4.40	0.69
Author/creator	3.00	5.00	5.00	4.42	0.67

Duchamp Research Portal User Survey

Advanced search tools (Boolean operators, multi-field, etc.)	2.00	5.00	4.00	4.16	0.88
Using filters or faceted searching	1.00	5.00	4.00	4.03	1.01

Q13 How useful are these browsing and sorting tools when researching Duchamp related material?

Answered: 113 Skipped: 14



	Not at all useful (1)	Not very useful (2)	Somewhat useful (3)	Very useful (4)	Extremely useful (5)	Total	Weighted Average
By date	0% 0	1% 1	10% 11	35% 40	54% 61	113	4.42
By material type	0% 0	4% 4	21% 24	31% 35	44% 50	113	4.16
By collection	0% 0	0% 0	15% 17	43% 49	42% 47	113	4.27
By institution	0% 0	4% 4	17% 19	42% 47	38% 43	113	4.14
By country of origin	1% 1	13% 15	32% 36	29% 33	25% 28	113	3.64

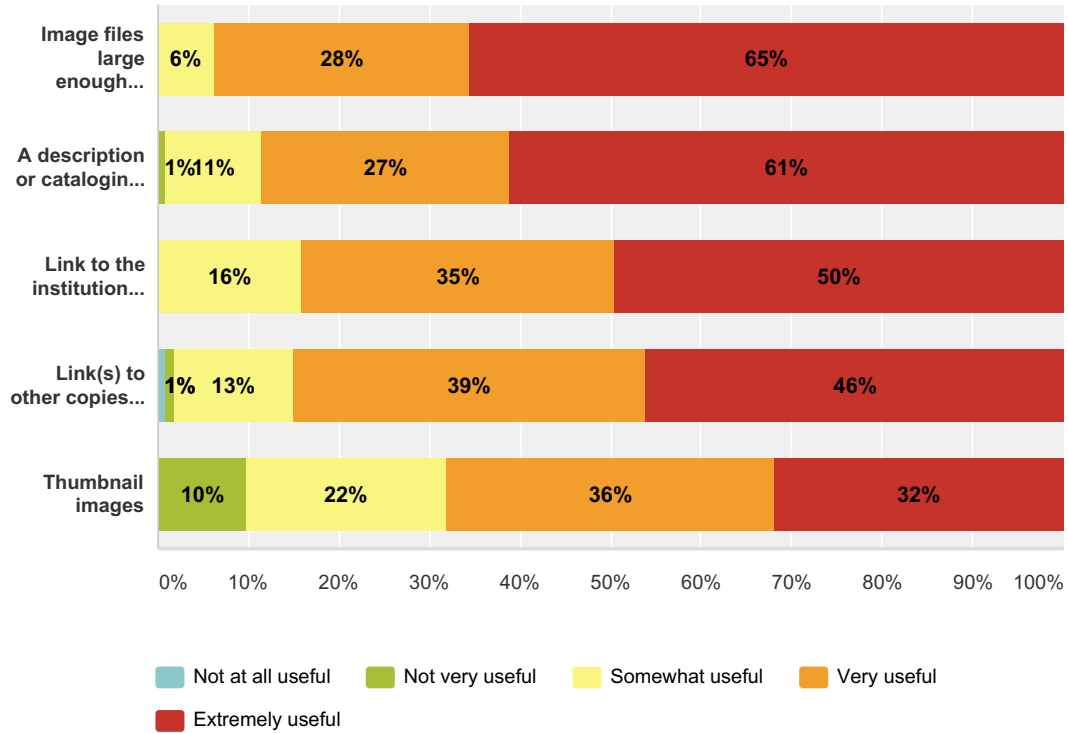
Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
By institution	2.00	5.00	4.00	4.14	0.82
By material type	2.00	5.00	4.00	4.16	0.88
By date	2.00	5.00	5.00	4.42	0.70

Duchamp Research Portal User Survey

By collection	3.00	5.00	4.00	4.27	0.70
By country of origin	1.00	5.00	4.00	3.64	1.02

Q14 How useful are these types of search results when researching Duchamp related material?

Answered: 113 Skipped: 14



	Not at all useful (1)	Not very useful (2)	Somewhat useful (3)	Very useful (4)	Extremely useful (5)	Total	Weighted Average
Image files large enough to be used for research	0%	0%	6%	28%	65%	113	4.59
A description or cataloging information for the item(s) in question	0%	1%	11%	27%	61%	113	4.49
Link to the institution holding the original	0%	0%	16%	35%	50%	113	4.34
Link(s) to other copies, editions, or related material	1%	1%	13%	39%	46%	113	4.28
Thumbnail images	0%	10%	22%	36%	32%	113	3.90

Basic Statistics					
	Minimum	Maximum	Median	Mean	Standard Deviation
A description or cataloging information for the item(s) in question	2.00	5.00	5.00	4.49	0.72
Image files large enough to be used for research	3.00	5.00	5.00	4.59	0.60
Link to the institution holding the original	3.00	5.00	4.00	4.34	0.74

Duchamp Research Portal User Survey

Link(s) to other copies, editions, or related material	1.00	5.00	4.00	4.28	0.79
Thumbnail images	2.00	5.00	4.00	3.90	0.96

Q15 If you know of a good research portal or online resource, please provide the link and explain why you like it.

Answered: 36 Skipped: 91

#	Responses	Date
1	Getty Getty Research Portal offers extensive historical data @portal.getty.edu	4/9/2015 2:27 PM
2	Archives of American Art Getty Other The Getty Research Institute offers good search tools. The PRIMO search engine works well for research (http://primo.getty.edu/primo_library/libweb/action/search.do?vid=GRI) -- it searches across book, journals, and special collections materials. The Archives of American Art also has a good online portal (http://www.aaa.si.edu/). There is a growing amount of digitized content that is clearly linked to the archival material.	4/9/2015 2:21 PM
3	Archives of American Art Archives of American Art Range of material and ease of search	4/9/2015 2:16 PM
4	AndreBreton.fr Other The Rauschenberg Research Project provides an interesting model, structured around works of art and the primary sources relating to each piece: https://www.sfmoma.org/explore/collection/project/rauschenberg_research_project . While Andre Breton's site also offers some possibilities (http://www.andrebreton.fr/), the scanned images are not large enough to be used for research.	4/9/2015 1:58 PM
5	Archives of American Art Archives of American Art	4/9/2015 1:55 PM
6	Met Museum Metropolitan Museum of Art's timelines of art history and collection's website. Very comprehensive and well researched. Makes connections between objects and historical events.	4/9/2015 1:53 PM
7	Toutfait toutfait - interesting articles but not designed very well.	4/9/2015 1:52 PM
8	x	4/9/2015 1:49 PM
9	Other http://prometheus-bildarchiv.de/en/index (image archive, easy to use, many choices)	4/9/2015 1:47 PM
10	Toutfait toutfait interesting actual articles on Duchamp research	4/9/2015 1:47 PM
11	/	4/9/2015 1:46 PM
12	I am currently away from home and will not have access to my file until next week.	4/9/2015 1:44 PM
13	Getty Other http://www.getty.edu/research/tools/guides_bibliographies/index.html Extremely accurate http://www.catalogueraison.org/library/library.html A very modern portal version	4/9/2015 1:44 PM
14	Getty Other http://drs.library.yale.edu/fedoragsearch/rest http://brbl-dl.library.yale.edu/vufind/ http://www.calames.abes.fr/pub/ http://www.getty.edu/research/tools/ Can search by item via Beinecke and Doucet portals. Getty's finding aids excellent. Actual scans of primary materials available on Beinecke images.	4/9/2015 1:43 PM
15	Other Toutfait toutfait: http://www.toutfait.com I like this online source because it is rather comprehensive dada-companion: http://www.dada-companion.com/duchamp/bibliography.php I also like this source because it is rather comprehensive.	4/9/2015 1:42 PM
16	Other Search feature in the Frick Collection website searches entire site and breaks down results by category/type. Example: search of Vermeer http://www.frick.org/search/google/vermeer?query=vermeer&cx=012139582862150583682%3AWMX-886234339&cof=FORID%3A11&sitesearch=	4/9/2015 1:37 PM
17	Other http://www.imj.org.il/Imagine/dada_surrealism/index.asp Israel Museum collection of Dada Surrealism and its Legacies (for which I am responsible), 1200 works searchable by artist, online symposium, virtual tour of 2007 exhibition	4/9/2015 1:34 PM
18	no opinion	4/9/2015 1:34 PM
19	Other It could be useful to look at the Rembrandt Portal which include the whole work of the painter.	4/9/2015 1:25 PM
20	Getty Getty research portal	4/9/2015 1:20 PM

Duchamp Research Portal User Survey

21	Met Museum Other http://siarchives.si.edu/collections/search?online=true I really liked the filtering and faceting available. http://www.metmuseum.org/collection/the-collection-online Different ways to access the collection	4/9/2015 1:18 PM
22	Hélas, non !	4/9/2015 1:17 PM
23	Other One site I've found extremely interesting is "Inside Installations" - online at: http://www.inside-installations.org/home/index.php which provides scholarly, in-depth information and commentary that is useful and aggregates prior research by individuals from numerous fields in addition to invaluable first-person commentary.	4/9/2015 1:16 PM
24	Other http://duchamp-villon-crotti.com/fr/association/ L'association Duchamp Villon	4/9/2015 1:14 PM
25	Archives of American Art Archives of American Art (not for Duchamp)	4/9/2015 1:10 PM
26	Toutfait www.toutfait.com	4/9/2015 1:08 PM
27	AndreBreton.fr http://www.andrebretton.fr/	4/9/2015 1:07 PM
28	Other www.latome2.com It will be my platform for research and the engine for my 2015 creative plan.	4/8/2015 1:55 PM
29	Toutfait In my experience, the most useful tool for finding Duchamp related content online and for keeping up to date on new material is www.toutfait.com . It is quiet user-friendly and broad in its scope. However, I believe that it remains quite dated in its focus and in the manner in which it categorizes its content.	4/8/2015 1:54 PM
30	Archives of American Art Other Archives of American Art, which has a rather electric archive on Duchamp. Also, MoMA, including their film collection.	4/6/2015 3:27 PM
31	Getty Getty Research Portal (portal.getty.edu); simple to use, often brings up surprising results, free downloads.	4/6/2015 2:51 PM
32	Toutfait ?	4/6/2015 1:54 PM
33	no opinion	4/6/2015 1:07 PM
34	Other http://www.lucascranach.org/ http://alfredfletheim.com/en/home/	4/2/2015 9:55 AM
35	AndreBreton.fr andrebretton.fr - It is extremely helpful to have a record of the contents of Breton's studio online, even though they have been disbursed at auction.	3/31/2015 2:55 PM
36	Toutfait http://www.toutfait.com/ This journal has a wealth of information. Academic writing. External links to collections. Often this the easiest place to learn about Duchamp events before delving into more specific materials.	3/31/2015 2:48 PM

Q16 Additional comments and suggestions not addressed in the questions above:

Answered: 31 Skipped: 96

#	Responses	Date
1	Topics and Materials Duchamp - special interest research: influences of the 'French Decadent' literary and artistic movements upon Duchamp	4/9/2015 2:27 PM
2	Gen Positive or unrelated I am happy to continue to participate in any way that may prove helpful to this process. Feel free to contact me!	4/9/2015 2:21 PM
3	Search tools/results Question 10: if the question had been "provide links to" those resources, all would have been very important. Providing full text, if available elsewhere, is not necessarily needed.	4/9/2015 1:58 PM
4	Gen Positive or unrelated 420 West Grand Ave. Apt. 2A	4/9/2015 1:54 PM
5	Topics and Materials It would be really useful to have complete exhibition histories with details of works exhibited and selected bibliographies for those exhibitions.	4/9/2015 1:52 PM
6	Gen Positive or unrelated x	4/9/2015 1:49 PM
7	Access open access is key to Duchamp's digital, i.e. global reception in the future. thank you PMP	4/9/2015 1:48 PM
8	Gen Positive or unrelated I guess the whole Duchamp research community would be extremely grateful for any archival material made available online! This is a very worthy initiative!!!	4/9/2015 1:47 PM
9	Gen Positive or unrelated /	4/9/2015 1:46 PM
10	Gen Positive or unrelated 150 rue Lamarck	4/9/2015 1:46 PM
11	Gen Positive or unrelated I am very pleased to see this project taking place. Having worked on duchamp for over 40 years. Those were the dark ages. The potential presented by this project is exciting.	4/9/2015 1:44 PM
12	Access Since virtually everything ever written or published will go online eventually, I believe it is now only a matter of prioritizing what will be made available first. It is this point in the decision-making process that is critical, and I am of the belief that everything held by a public institution should be made available to the public without restriction. Copyright issues should remain the responsibility of the user, but, of course, they should be adequately forewarned if permission to publish is required and, if so, how they would go about attaining it.	4/9/2015 1:33 PM
13	Gen Positive or unrelated 610 W Alabama St Ste A	4/9/2015 1:30 PM
14	The question about the need for the search site to be bi-lingual is unclear. I do not think everything should necessarily be translated into both languages, but the design should include both languages throughout; those who can only read one of the two languages will make do.	4/9/2015 1:28 PM
15	Rights Issues Clarity about copyright, charges, etc for quotation, use of illustrations for publications	4/9/2015 1:19 PM
16	Gen Positive or unrelated Thank you for including me in this survey!	4/9/2015 1:16 PM
17	Topics and Materials The interesting difference in comment on the works of MD, in time of creating. 1920 versus 1960-2015.	4/9/2015 1:11 PM
18	Access Online searches already provide all images of Duchamp's works. It is essential that a Duchamp Resaearch Portal offers a scholarly/academic approach which does not mean that it should not be entertaining or only available to the chosen few. Every item in your archives must be made available in the original + translation and documentation, ordered in a meaningful, accessible way. Feel free to pick my brain further, I was editor-in-chief of Tout-Fait in the late 1990's. My third book on MD, "The Duchamp Dictionary" shows you the possibilities of keeping Duchamp alive without watering down his complexities and contradictions	4/9/2015 1:08 PM
19	Gen Positive or unrelated Fantastic concept and execution!	4/8/2015 1:55 PM

Duchamp Research Portal User Survey

20	Topics and Materials I believe that there is an urgent need for a chronological overview of the development of Duchamp's oeuvre which focuses on the visual and verbal dimension of his work as two separate yet intrinsically connected levels. Particular attention should be paid to unresolved questions and ambiguities such as his relationship with Maria Martins, his engagement with the art market, his approach to the production (and 'installation') of the 'Large Glass' and the 'Green box', his later 'erotic' works, his complex notes on the 4th dimension, his understanding of tradition. One should also focus on the artists whom Duchamp himself explicitly identifies as influences (Manet, the 'great man that he was', Courbet, Braques over Picasso). Finally, I would like to see a comprehensive overview of Duchamp's collaboration with the Philadelphia Museum which is contextualized by his continued correspondence with the curatorial staff and, before his death, Arensberg himself. Personally, I would like to find an explanation as to why the 'Glass' was moved from its original position given the effort which Duchamp placed on its precise installation	4/8/2015 1:54 PM
21	Search tools/results Historical note on the "life" of the archive itself may be also useful (like on the Smithsonian Institution Archives website) Search for Text inside the digitized document would be great (not like most of BNF-Gallica content)	4/8/2015 1:53 PM
22	cannot quite imagine how other MD archives outside the main collaborating institutions (CP / PMA / MoMA / plus maybe moderna museet) can easily be connected to the DRP. that might be stage 2 ...	4/7/2015 6:02 AM
23	Not to be glib, but it was very hard to rate some of the categories or features more than each other. In my experience, the most worthwhile things are often found in the most unexpected places or by the most quirky means, so it's all important...	4/6/2015 4:31 PM
24	Topics and Materials Perhaps a bibliography of current Duchamp scholars and experts.	4/6/2015 3:27 PM
25	Gen Positive or unrelated None.	4/6/2015 2:51 PM
26	Thank you for including me in this survey. As an educator I believe it essential that we consider students, artists, and the general public among our audiences. I would most use it for my own research and for my teaching (i.e guiding student research in my undergrad & grad art seminars). If you need help beta-testing the site when it is prepared to launch (but in advance of the public launch), please feel free to contact me.	4/6/2015 1:54 PM
27	Gen Positive or unrelated no opinion	4/6/2015 1:07 PM
28	Rights Issues Questions of Copyright for the Images for uploading institutions	4/2/2015 9:55 AM
29	My best info about Duchamp comes from conversations with others who study his work.	4/1/2015 11:29 PM
30	Topics and Materials I would like to see if the Duchamp Portal User could get the correspondence between Octavio Paz and Marcel Duchamp. This source will be wonderful for future research. I published my book "Octavio Paz y su círculo intelectual". The book is a biography on Mr. Paz and explains the friendship between Paz and Duchamp and their collaboration to publish "Marcel Duchamp y el castillo de la pureza", an important essay on Duchamp's work.	3/31/2015 2:51 PM
31	Access I think that this is an extremely rich and exciting project. It will allow the scholarly community to radically rethink Duchamp's work and practice by making primary, archival sources accessible to a diverse public.	3/31/2015 2:28 PM

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: _____

1	Date of survey	
2	Surveyor(s)	
3	Time started/ended	
4	Creator of collection	
5	Title of collection	
6	Collection number	
7	Collection dates: Inclusive	
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	
9j	At least one of these is publicly accessible	
10	Intellectual property	
10a	Provenance	
10b	Copyright holder	
10c	Moral rights holder	
10d	Donor/source	
10e	Date of gift/acquisition	
10f	Contact for overall collection management	
10g	Contact for rights permission	
10h	Contact for publication and use	
10i	Contact for research access	
11	Restrictions to the collection (donor/repository imposed)	

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Repository/Collection: _____

11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	
13b	Number of containers	
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	

Repository/Collection: _____

16	Separated materials	
17	Related materials	
17a	Collections in-house	
17b	Relationship to collections in-house	
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	
18	Languages in collection	
19	General format/genre of collection	
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	

Repository/Collection: _____

21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	

Repository/Collection: _____

22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	
23b	Existing level of processing: Digital materials	
23c	Level/type of processing needed for portal: Physical materials	
23d	Level/type of processing needed for portal: Digital materials	
24	Biographical/historical information	

Repository/Collection: _____

25	Scope/contents of collection	
26	Ratings (based on PACSCL method)	
26a	Condition of material: _/5	

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Repository/Collection: _____

26b	Quality of housing: _/5	
26c	Physical access: _/5	
26d	Intellectual access: _/5	
26e	Interest: _/5	
26f	Documentation quality: _/5	
26g	Research value rating: _/10	

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Arensberg Archives/WLA

1	Date of survey	5/21/15-5/23/15
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Arensberg, Walter, 1878-1954 Arensberg, Louise Stevens
5	Title of collection	Arensberg Archives
6	Collection number	WLA
7	Collection dates: Inclusive	1905-1957, n.d.
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://www.philamuseum.org/pma_archives/ead.php?c=WLA&p=tp
9c	Finding aid level of description	folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000064637
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	The collection was acquired in three major parts. Ephemera and some correspondence was given to the Museum by the Francis Bacon Foundation in December 1950, simultaneously with the presentation of the Arensberg Art Collection, and received between 1953-1954. A second installment of this initial gift, containing the Arensberg's correspondence pertaining to their art collection, miscellaneous photographs, catalogues, and clippings, was transferred to the Museum by the Francis Bacon Foundation in 1972. Additional personal correspondence and photographs, a card catalog to the Arensberg Art Collection, writings, and the papers of Elmer Ernest Southard, were transferred from the Francis Bacon Foundation to the Museum in 1996. This material was formally given to the Museum in 2001 by the Henry E. Huntington Library and Art Gallery, which had received the material as part of a larger gift from the Francis Bacon Foundation in 1995.
10b	Copyright holder	The Arensberg Archives are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Arensberg Archives/WLA

		personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Marcel Duchamp Estate for Duchamp correspondence.
10d	Donor/source	The Francis Bacon Foundation and the Henry E. Huntington Library and Art Gallery (who had received the material as part of a larger gift from the Francis Bacon Foundation in 1995).
10e	Date of gift/acquisition	1950, 1972, 2001
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson and ARS (for images of art), Association Marcel Duchamp for Duchamp's correspondence
10h	Contact for publication and use	Susan Anderson and ARS (for images of art), Association Marcel Duchamp for Duchamp's correspondence
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659; Association Marcel Duchamp for Duchamp's correspondence
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	The "Fragile restricted papers" may only be consulted with permission of the Archivist. Preservation photocopies for reference use have been substituted in the main files.
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	33 cubic feet
13b	Number of containers	81
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	15 out of 81
14	Digital extent	
14a	% of collection with digital surrogates	Less than 1% of the collection.
14b	Material type for digital surrogates	JPEG and TIFF files
14c	If online, URL for digital surrogates	See the PMA Library's online catalog (http://pacscl.exlibrisgroup.com:48994/F) and enter "Arensberg Archives." It will pull up the corresponding images.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.

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Repository/Collection: PMA Archives/Arensberg Archives/WLA

14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	<p>Walter and Louise Arensberg Book Collection. Philadelphia Museum of Art, Library.</p> <p>John Raphael Covert Papers. Philadelphia Museum of Art, Archives.</p> <p>Francis Bacon Foundation Records. Philadelphia Museum of Art, Archives</p>
17b	Relationship to collections in-house	John Covert was a relative of Walter Arensberg and his papers were donated to the Archives by the Arensberg Family. The Francis Bacon Foundation Records were produced by the non-profit organization founded by Walter and Louise Arensberg.
17c	Collections elsewhere	Francis Bacon Foundation Records . Henry E. Huntington Library and Art Gallery (San Marino, CA). Includes Arensberg family correspondence
17d	Relationship to collections elsewhere	The Francis Bacon Foundation Records were split between the PMA Archives and the Huntington Library.
17e	Relationship to work of art	The collection contains significant documentation of the Arensbergs' acquisition of works of art by Marcel Duchamp, along with records of the artist acting as an agent on behalf of the couple with other artists and institutions.
18	Languages in collection	English, with some French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	Photographs, some drawings
20a	Item(s) that could be considered a work of art	Some works on paper have been retained by the Prints, Drawings, and Photographs department (poetry, some photographs?). There is a facsimile of a Man Ray poem in the Archives.
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation,	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Arensberg Archives/WLA

	Digitization	
21a	Portion of collection that could be used on trial basis with portal	A significant amount of the unique material, if we can obtain sufficient rights clearances from copyright holders (correspondents, third parties). The Arensberg family has signed over copyright for the materials donated to the Museum.
21b	General oversized	
21c	Artifacts	Some small knick knacks from Walter Arensberg's office, recently transferred by Naomi Sawelson Gorse.
21d	Art originals	Some works on paper have been retained by the Prints, Drawings, and Photographs department (poetry, some photographs?). There is a facsimile of a Man Ray poem in the Archives.
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	There is a considerable amount of unstable film (cellulose nitrate and cellulose acetate) that has been put into special housing and is being kept in an industrial freezer for preservation purposes. There is also some motion picture film shot by Hans Richter, from <i>Dreams that Money Can Buy</i> : Marcel Duchamp and John Cage sequence. 5 minutes, 37 seconds. Expanded version of sequence for distributed film.
21h	Glass	
21i	Photographs (digital/print)	Good amount of photographs, both loose and mounted on sheets (see photography series for a full listing).
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	See note above on film. Fortunately, the previous processing project produced either copy prints or interpositives for the majority of the negatives (at least the most important ones).
22	Access points	
22a	Descriptive standard(s) already used	APPM, MARC, EAD
22b	Descriptive standards interested in pursuing	DACS, RDA
22c	Metadata usage in online descriptions?	The few images we have in ALEPH have been minimally catalogued in MARC.
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC. Some photographs and several documents have been catalogued on the item level, as well.
22e	Repository willingness to adapt	Yes

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Repository/Collection: PMA Archives/Arensberg Archives/WLA

	to future usage	
22f	Existing/potential barriers to shared metadata and access points	We used standards that were current in the early 2000s, but will have to adapt them to 2015 (i.e. DACS and RDA).
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>Art collectors Walter and Louise Arensberg were friends with some of the most important artists of the 20th century, and as such, played an integral role in the formulation and promulgation of avant-garde artistic ideas and activities in the United States. Walter Arensberg (1878-1954) was born in Pittsburgh, Pennsylvania and Louise Arensberg (1879-1953) was born Mary Louise Stevens in Dresden, Germany. Initially, the couple settled in Cambridge, Massachusetts. The Arensbergs' travelled to New York in 1913 to view the International Exhibition of Modern Art (Armory Show), where Walter purchased an Edouard Vuillard lithograph. He later returned the work during the Boston venue of the exhibition, purchasing instead lithographs by Paul Cézanne and Paul Gauguin, as well as a small painting by Jacques Villon. Henceforth, the Arensbergs would dedicate their time, energy and money to amassing a seminal collection of twentieth-century art.</p> <p>In 1914, the Arensbergs relocated to New York City, renting an apartment at 33 West 67th Street. Between 1915 and 1921, they collected approximately 70 more works of art, including that of various French and American avant-garde artists who they befriended. The Arensbergs became particularly close with Marcel Duchamp, who lived in their apartment during the summer of 1915 while they vacationed at their summer home in Pomfret, Connecticut. They would become the artist's life-long patrons and form the largest, most significant collection of his work.</p> <p>During these years, the Arensbergs' apartment served almost nightly as a gathering place for artists, intellectuals,</p>

		<p>and writers, Through these intellectual exchanges emerged such important art movements and developments as New York Dada, the Society of Independent Artists, and The Others Group of poets. Amongst these influences, Walter pursued his interest in poetry and his other literary interest, cryptography. In 1921, upon Louise's insistence, the couple relocated to Hollywood, California.</p> <p>Once in California, the Arensbergs quickly re-established their importance in the art world. By 1922, they began lending works to galleries and museums for exhibitions. They felt strongly that the public should have an opportunity to view works in the hands of private individuals, and thus were very generous in making loans, limiting, but never ceasing, their cooperation only after several of their works were damaged. Through the 1930's and 1940's, the Arensbergs continued to build their art collection, buying primarily modern art and non-Western artifacts as well as some Oriental rugs, Byzantine and Renaissance paintings, and American folk art.</p> <p>In 1937, Walter Arensberg organized the Francis Bacon Foundation; a non-profit educational and research institute dedicated to the study of Francis Bacon. In 1939, the Foundation became the legal owner of the Walter and Louise Arensberg art collection, an arrangement agreeable to the Arensbergs for both financial and ideological reasons. The Arensbergs maintained that the so-called Baconian method for the interpretation of nature was also applicable to the interpretation of art. (Walter Arensberg to Kenneth Ross, unpublished interview, ca. 1948).</p> <p>In the 1940's the Arensbergs began to look for a permanent home for their collection. After protracted discussions and many visits from Director Fiske Kimball and his wife Marie, the Arensbergs presented their collection of over 1000 objects to the Philadelphia Museum of Art on December 27, 1950. On November 25, 1953, Louise died of cancer. Walter lived only a few months longer, passing away on January 29, 1954 from a heart attack. Neither lived long enough to see the opening of their collection at the Philadelphia Museum of Art on October 16, 1954.</p>
25	Scope/contents of collection	<p>The material offers a picture, albeit somewhat limited, of Walter Arensberg's professional interests in avant-garde poetry, the Bacon-Shakespeare controversy, and cryptography. The collection includes manuscripts for several ex-</p>

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Arensberg Archives/WLA

		<p>perimental, unpublished poems and essays written by Walter Arensberg probably between 1915-1921, many in collaboration with Marcel Duchamp. At least one of these incorporates titles from Duchamp's readymades. Correspondence with John Covert, Walter's cousin, documents his interest in cryptography, and Walter discusses his Baconian research and his research institute, the Francis Bacon Foundation, in several letters.</p> <p>A significant amount of correspondence with economist John Nef, artists Marcel Duchamp and Charles Sheeler, and art dealer and Armory Show organizer Walter Pach, for example, demonstrate the variety of intellectuals with whom the Arensbergs' maintained close and long-term friendships. Countless other notable figures of the 20th century also crossed the Arensbergs' paths, ranging from literary figures, such as Arthur Cravan, to actors, such as Vincent Price, and these encounters are recorded in the Arensbergs' correspondence and photographs. The collection also includes a significant amount of correspondence with and experimental poetry of Elmer Ernest Southard, an important psychiatrist and neuropathologist, who was Walter's close friend and classmate from Harvard University. Walter received this material upon Southard's death in 1920, and he kept it for the rest of his life.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 5/5	Very high interest ranking, based on a very rich collection of papers produced by the Arensbergs and relevant documentation of the lives, collection, and circle of friends. It is frequently accessed by scholars and students alike.
26f	Documentation quality: 4/5	The Arensberg Archives documents a very interesting couple and their wide-ranging influence on the New York Dada

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** PMA Archives/Arensberg Archives/WLA

		<p>movement, the reception of avant-garde art in America, and their role as being Duchamp's primary patrons. Their collection and activities affected the art scene on not one but two coasts. While Walter could be a challenging person to get along with, he had life-long friendships with significant individuals and his correspondence with Duchamp is one of the most complete in the world, with several hundred documents (most of box 6). With that said, there are some surprising omissions within the collection and it may be possible to reconstruct the full breadth of the couple's activities if we can "marry" the Philadelphia half of their archives with the other half at the Huntington (a Arensberg portal to follow the Duchamp one?).</p>
26g	Research value rating: 9/10	<p>A significant collection of materials relating to the Arensbergs, Duchamp and others in their circle. It has been -- and will continue to be -- of great relevance to a variety of scholars over time.</p>

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Fiske Kimball Records/FKR

1	Date of survey	5/20/15-5/23/15
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Fiske Kimball (1888-1955) and Museum staff
5	Title of collection	The Fiske Kimball Records
6	Collection number	FKR
7	Collection dates: Inclusive	1908-1955, n.d.
8	Collection dates: Bulk	1925-1954
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://www.philamuseum.org/pma_archives/ead.php?c=FKR&p=tp
9c	Finding aid level of description	Folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000058014
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Museum records produced by Kimball in the course of doing his job as Director of the institution.
10b	Copyright holder	The Fiske Kimball Records are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Association Marcel Duchamp Estate for Duchamp related material
10d	Donor/source	Fiske Kimball
10e	Date of gift/acquisition	1955
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson, Association Marcel Duchamp for Duchamp correspondence
10h	Contact for publication and use	Susan Anderson

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Repository/Collection: PMA Archives/Fiske Kimball Records/FKR

10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	Because of its fragile condition, the following item may only be consulted with permission of the Archivist: floor plan with annotations re PMA Gothic installations (in "Objects and related topics" series, "European decorative arts and arms and armor" subseries, "Rooms and architectural elements" sub-subseries, "England. Gothic installations at PMA, incl. Abergavenny, Wales" file).
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	94.5 cubic feet
13b	Number of containers	214 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	18 out of 214 boxes
14	Digital extent	
14a	% of collection with digital surrogates	107 pages (less than 1% of the collection), documenting Kimball's negotiations with the Arensbergs for their collection.
14b	Material type for digital surrogates	JPEG
14c	If online, URL for digital surrogates	See the PMA Library's online catalog (http://pacscl.exlibrisgroup.com:48994/F) and enter "Fiske Kimball Records." It will pull up the corresponding images.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives
16	Separated materials	White, Theo. B. "A Portfolio of Seven Lithographs of the Colonial Mansions in Fairmount Park." Intro. by Fiske Kimball. Narberth, PA: The Grasberger Galleries, 1933. Moved to Fiske Kimball Papers (FKP).
17	Related materials	
17a	Collections in-house	Arensberg Archives . Philadelphia Museum of Art, Archives.

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Repository/Collection: PMA Archives/Fiske Kimball Records/FKR

		Henri Gabriel Marceau Director Records . Philadelphia Museum of Art, Archives.
17b	Relationship to collections in-house	The Fiske Kimball Records were produced by the director of the Philadelphia Museum of Art in the course of doing his job. These records naturally have a relationship with the staff and departments he managed and his records form (more or less) the central file of the institution during a significant period of growth and development for the institution.
17c	Collections elsewhere	Papers of Sidney Fiske Kimball, 1918-1952 . Fine Arts Library, Harvard College Library, Harvard University. George Grey Barnard Papers. The Cloisters Library and Archives, Metropolitan Museum of Art
17d	Relationship to collections elsewhere	Records relating to Kimball's architectural career and research were given to Harvard's Library. The Barnard Papers at the Cloister document an art collector and dealer who worked closely with Kimball (for better or worse) during the installation of the Medieval galleries at the Museum.
17e	Relationship to work of art	Kimball's object files document several works of art in the PMA's collections.
18	Languages in collection	English, with some French and German
19	General format/genre of collection	Institutional records
20	Artistic format(s) of collection	Drawings, photographs
20a	Item(s) that could be considered a work of art	Watercolor rendering of the <i>Little Ship Room</i> is notable, as are Kimball's original pencil sketches of the proposed Arensberg galleries.
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	A significant amount of the unique material, if we can obtain sufficient rights clearances from copyright holders (correspondents, third parties). As Museum records, we own the copyright to anything that Kimball wrote and the Arensberg family has signed over copyright for the materials donated to the Museum (which is why we scanned the letters documenting negotiations for the collection).
21b	General oversized	
21c	Artifacts	
21d	Art originals	

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Repository/Collection: PMA Archives/Fiske Kimball Records/FKR

21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	There are some glass lantern slides that were recently transferred. Determine if these were used by Kimball for Museum-related presentations or more for his personal research.
21i	Photographs (digital/print)	Interspersed throughout the collection, but some are quite significant (installation photographs, object images, progress shots of the WPA projects).
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Kimball's outgoing correspondence is printed on cheap newsprint, which is yellowed and brittle. It is housed in acid-free, buffered materials, but it needs to be handled carefully to prevent further damage to the edges of documents.
22	Access points	
22a	Descriptive standard(s) already used	APPM, MARC, EAD
22b	Descriptive standards interested in pursuing	DACS, RDA
22c	Metadata usage in online descriptions?	The images in ALEPH have been catalogued in MARC. We had a way of automatically generating METS objects out of our database (DIANA) for the images we scanned, but no longer use them. If we are going to use this standard as we go forward, we can probably extract the necessary data out of the tables in the database.
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC; several documents have been catalogued on the item level in MARC, too.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	We used standards that were current in the early 2000s, but will have to adapt them to 2015 (i.e. DACS and RDA).
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital	Item

	materials	
24	Biographical/historical information	<p>From 1925 to 1955, Fiske Kimball served as director of the Philadelphia Museum of Art, steering the institution from what he described as "a minor provincial position to become one of the leading museums of America." The Fiske Kimball Records document Kimball's efforts in achieving this transformation in collaboration with the Museum's officers, staff, and the Fairmount Park Commission, and with the assistance of private benefactors and City funding. Comprised primarily of correspondence, these records also include ephemera, clippings, notes, legal documents, reports, minutes, press releases, publications, floor plans, installation drawings, and photographs, mostly of objects, rooms and architectural elements offered for purchase. Kimball's correspondents include preeminent leaders of art museums, universities, auction houses and professional affiliations, as well as government representatives, private collectors, scholars, and artists. Kimball's often successful courting of potential donors of objects and contributors of funds is well represented, as well as his efforts to secure labor funded by the Works Progress Administration. In addition to the refinement and expansion of the Museum's holdings, the development of various departments and offices is also documented, and to a lesser extent other related facilities.</p>
25	Scope/contents of collection	<p>As far as the Duchamp-specific documentation is concerned, the Kimball records include a folder of MD correspondence (Box 93, folder 15) encompassing 1953-1954. They include 28 letters, both typed and handwritten in French and English. Correspondents include Fiske Kimball, Marcel Duchamp, Henri Marceau, Walter Arensberg, Marianne Martin and Henry Clifford. Topics discussed are the mechanics of the installation of <i>Large Glass</i> including a small sketch by Duchamp demonstrating his desired placement of the piece, the acquisition and installation of the Arensberg Collection including Marcel's opinions on the timing of its opening and other museum operations. There are also written discussions between Kimball and Duchamp concerning the biographical content, contributors, timing and publication of the Arensberg catalogue, including Duchamp's personal assertions on the wishes of his dear friend Walter Arensberg both before and after his death. There are also several folders of documentation in Kimball's object files concerning negotiations for the Arensberg collection, which include some Duchamp letters. A small portion of these documents have been scanned and are</p>

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Fiske Kimball Records/FKR

		currently available online, but many more could be digitized.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	The researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 4/5	While the Kimball records contain a wealth of information and are very important for understanding the history of the Philadelphia Museum of Art, the Duchamp and Arensberg related material is a smaller subset within the larger whole. It's an important component in understanding how the Arensberg's collection -- with its significant number of Duchamp works -- came to the Museum, as well as the involvement of the artist in the negotiations and installation.
26f	Documentation quality: 4/5	For the material that is here, it is very good. Kimball was a historian by training and his files are unusually complete for most subjects, with his records forming the central file for the institution. If one is interested in understanding Duchamp's interactions with the Museum (such as recent theories that <i>Étant donné</i> was influenced by Kimball's period rooms at the Museum), this would be the place to start.
26g	Research value rating: 8/10	The Kimball records could be a good resource for researchers, but perhaps not the first collection to start out with.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Julien Levy Papers/JLP

1	Date of survey	5/24/15
2	Surveyor(s)	SKA
3	Time started/ended	2:19 pm – 7:32 pm
4	Creator of collection	Julien Levy
5	Title of collection	Julien Levy Papers
6	Collection number	JLP
7	Collection dates: Inclusive	1857-1982
8	Collection dates: Bulk	1933-1949, 1970s
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://hdl.library.upenn.edu/1017/d/pacscl/PMA_PMA005
9c	Finding aid level of description	Folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	One needs to be produced
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	The papers were produced and collected by Julien Levy over the course his lifetime, especially in conjunction with the operation of his famous galleries in New York city.
10b	Copyright holder	The Julien Levy Papers are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned (in this case, the Levy Foundation signed over what rights they had to the collection in the deed of gift). For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Association Marcel Duchamp for Duchamp correspondence. Marcel Duchamp Estate
10d	Donor/source	Gift of the Jean and Julien Levy Foundation for the Arts, Inc.
10e	Date of gift/acquisition	June 23, 2008
10f	Contact for overall collection management	Susan Anderson

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Julien Levy Papers/JLP

10g	Contact for rights permission	Susan Anderson and ARS (for images of art), Association Marcel Duchamp for Duchamp correspondence
10h	Contact for publication and use	Susan Anderson and ARS (for images of art)
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	According to the deed of gift, "personal correspondence between Julien Levy and Jonathan Levy Bayer, his son, will not be made available for such research during Mr. Bayer's lifetime."
11b	Deadline for restriction	When Mr. Bayer is deceased.
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	19 Linear feet
13b	Number of containers	46 containers
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	8 boxes out of 46
14	Digital extent	
14a	% of collection with digital surrogates	The scrapbooks (perhaps 5% of the collection) were digitized by the Levy Foundation, but not to professional standards. Some of the files have subsequently become corrupted and can no longer be opened. Fold-outs and multi-page documents were not completely scanned, either.
14b	Material type for digital surrogates	JPEG
14c	If online, URL for digital surrogates	On CD-ROM; available for use in the Archives.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives
16	Separated materials	One group of materials relates to a trunk of correspondence that was found by the new owners of the Levy farmhouse in Connecticut. They offered to sell it back to the Levy Foundation and left the trunk with Marie Difilippantonio (secretary) for inspection. She quickly scanned the contents, before the trunk was returned and the contents sold at

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Julien Levy Papers/JLP

		<p>auction. These scanned documents exist as print-outs in the Levy Papers, but the location of the originals is unknown. Approximately 3-4 letters between Levy and Duchamp were sold at Francis Naumann's gallery to help shore up the Foundation's finances during the recent economic downturn. The location of these documents is also unknown, but they were exhibited in the Imagery of Chess Revisited exhibition at the Noguchi Foundation.</p>
17	Related materials	
17a	Collections in-house	<p>Julien Levy Book Collection, Museum Library</p> <p>Julien Levy Photography Collection, Prints, Drawings, and Photographs</p> <p>The Arensberg Archives</p>
17b	Relationship to collections in-house	Both the books and the art photography collection also came from the Levy estate. Taken together, they are very complementary sources.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	Levy's records document the works of art that came through his gallery. The collection is used frequently for provenance research.
18	Languages in collection	English, with some French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	Small sketches can be found in the Dali correspondence, but they are done in the context of a letter (not a fully realized drawing per se).
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	A significant amount of the unique material, if we can obtain sufficient rights clearances from copyright holders (correspondents, third parties). The Levy Foundation has signed over copyright for the materials donated to the Museum.
21b	General oversized	8 oversized boxes
21c	Artifacts	
21d	Art originals	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Julien Levy Papers/JLP

21e	Computer storage units	
21f	Audio/visual materials	There are commercially-produced videos, but they're not really suitable for the portal.
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	There are numerous photographs in the files, but most appear to be object photographs used for promotional purposes. Some of the photographs have water damage and have received wear and tear over time – they not in the best of condition.
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	<p>There are six detailed scrapbooks assembled by Levy and his staff in the course of running his galleries, which date from 1925 to 1941. The scrapbooks consist of newspaper clippings, magazine articles, and ephemera, which provide valuable documentation of numerous exhibitions and events, with some relating to Marcel Duchamp. The content helps fill in the gaps where the paper trail falls off among other parts of the collection.</p> <p>Given the instability of the scrapbooks' bindings, as well as their brittle pages, they need to be repaired and stabilized before they can receive increased use and digitization. We are currently fund-raising with the Library Committee and hope to work with the Conservation Center for Art and Historic Artifacts (CCAHA) to provide cleaning, repairs, consolidation, and improved housing.</p> <p>Some of the letters bear traces of water damage, but no active mold growth is noted.</p>
22	Access points	
22a	Descriptive standard(s) already used	EAD and DACS
22b	Descriptive standards interested in pursuing	Need to produce a MARC record on the collection level with a link to the finding aid.
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Julien Levy Papers/JLP

	points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>Julien Levy (1906-1981) was a pioneering New York art dealer of the 1930s and 1940s. He was introduced to the art world in Paris by Marcel Duchamp, whom he had met in New York in 1926. In Paris he met photographers and artists, including Man Ray, Berenice Abbot, and Joella Haweis, daughter of Dadaist muse Mina Loy, who became his wife. Upon his return to the United States, Levy worked briefly at the Weyhe Gallery before opening the Julien Levy Gallery at 602 Madison Avenue. In 1932, Levy mounted "Surrealisme," which introduced the Surrealist art movement to New York.</p> <p>Levy was born in 1906 in New York. He attended Harvard University, where he studied museum administration as a student of Paul Sachs. He did not complete his course of study, however, deciding instead to travel to France in 1927. There he met and befriended artists Man Ray, Marcel Duchamp and others, and was introduced to the work of French photographer Eugene Atget. It Atget's photographs, that inspired him to become an art dealer. While in France, he also met his wife, Joella Haweis, and her mother, Mina Loy, who would eventually serve as his gallery representative in Paris.</p> <p>When Levy returned to New York, he worked briefly in the print room of the Weyhe Gallery, as Carl Zigrosser's assistant. At this time, he also became partial owner of the Atget photograph archive, which had been rescued by photographer Berenice Abbott from Atget's studio just after his death in 1927. Levy mounted an exhibition of Atget photographs at Weyhe, and it was after this he decided to open his own gallery. Using money he inherited from his mother, Levy open his gallery in 1931. In 1937, he moved the gallery to 15 East 57th Street, and in 1943 he relocated again to 42 East 57th, where the gallery remained until it closed in</p>

		<p>1949.</p> <p>In the beginning, Levy exhibited and sold the work of American and European photographers, including Atget, Stieglitz, Nadar and Henri Cartier-Bresson, promoting photography as an art form, as Alfred Stieglitz had done. In 1932, Levy held the first Surrealism show in New York, displaying works from a variety of mediums, including photography, painting, sculpture, collage and books. This show introduced major artists of the Surrealist movement, most notably Salvador Dali, whose painting "The Persistence of Memory" Levy had purchased the previous year. In addition to promoting Dali's work, Levy was the first New York dealer to exhibit the works of many important Surrealist-influenced artists, including Joseph Cornell, Frida Kahlo and Arshile Gorky.</p> <p>After closing his gallery in 1949, Levy turned to teaching. He held teaching positions at Sarah Lawrence College and SUNY Purchase. He also wrote several books: <i>Surrealism</i>, <i>Eugene Berman</i>, <i>Arshile Gorky</i>, and <i>Memoir of an Art Gallery</i>.</p>
25	Scope/contents of collection	<p>This collection documents the career of prominent art gallery owner Julien Levy. The records date from 1857 to 1983 and include correspondence, exhibit announcements and invitations, scrapbooks, gallery financial ledgers, audio-visual materials, and personal papers such as letters, diaries, appointment books and calendars. The material in this collection reflects the course of Levy's life, beginning with childhood letters and elementary school papers, and ending with Levy's obituary and memorials. The records follow Levy, fresh from Paris, as he opens his gallery in New York and quickly becomes one of the most well-known and respected art dealers in the United States. This star-studded collection features correspondence with some of the most celebrated artists of the Surrealist and other art movements, including Salvador Dali, Arshile Gorky, Frida Kahlo, Man Ray, and Marcel Duchamp. The bulk of material dates from 1933 to 1949, and the 1970s. Researchers should note that the collection contains few records from the 1950s and early 1960s. The collection is divided into seven series: "I. Correspondence," "II. Subject files," "III. Exhibition announcements and ephemera," "IV. Financial records," "V. Scrapbooks," "VI. Diaries and calendars," and "VII. Audio/Visual Materials."</p> <p>Of special interest to Duchamp scholars are two folders of</p>

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Julien Levy Papers/JLP

		materials (Box 11, folders 31 and 32 or 144 documents). The letters date from 1926 to the 1960s, although many are undated. A great many subjects are discussed, including Duchamp works of art being sold in Levy's gallery (especially the Boites and The Bride, which was later sold to the Arensbergs). Mutual friends are mentioned in the letters (the Arensbergs, the Dalis, Mary Reynolds, Victor Brauner, and Mina Loy, to name a few). Chess by mail games are also chronicled, as well as Julien's translations of notes from the Green Box. In the exhibition announcements series, there is ephemera documenting the shows that Duchamp appeared in. There are also ledger entries in the financial records for works of art displayed and sold at Levy's gallery, and newspaper articles featuring Duchamp in the scrapbooks. So while the Duchamp-related materials are a small subset within the Levy papers, they are illuminated by the larger context of the Surrealism in New York.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 3/5	Good: expected deterioration with further deterioration possible.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have a reasonable amount of material in them. Boxes and folders are the correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 4/5	Research has good access to the collection: there is a good finding aid, but there is no collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT. Given the quality of the finding aid, the finding aid alone provides good access.
26e	Interest: 4/5	The Julien Levy Papers have been accessed as much – if not more so – than the Duchamp-related collections in recent year. This is part of a natural uptick in popularity for any recently-processed collection, but Levy and is proving to be a very popular figure for current scholarship. The Duchamp materials in this collection are also attracting a lot of attention, because they are relatively unknown and have not been widely published.
26f	Documentation quality: 3/5	The documentation in this collection is moderately rich. The letters that have survived between Levy and Duchamp are intriguing because they offer another view into the artist's life, relationships and art. But they are not as complete as other Duchamp correspondence we've found.

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** PMA Archives/Julien Levy Papers/JLP

26g	Research value rating: 7/10	The Levy Papers are a great resource, but there is more here than just Duchamp. As circumstances and funding allows, perhaps it would be worthwhile to digitize the entire collection to benefit a wide variety of researchers, in addition to the Duchamp community.
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NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Henri Marceau Records/MAR

1	Date of survey	5/20/15-5/23/15
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Henri Marceau (1896-1969) and Museum staff
5	Title of collection	Henri Gabriel Marceau Director Records
6	Collection number	MAR
7	Collection dates: Inclusive	1955-1964
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://hdl.library.upenn.edu/1017/d/pacscl/RBCat_P_MAMAR
9c	Finding aid level of description	Folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000128100, but needs to be updated with link to new finding aid.
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid.
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Museum records produced by Marceau in the course of doing his job as Director of the institution.
10b	Copyright holder	The Henri Gabriel Marceau Director Records are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Marcel Duchamp Estate for the artist's correspondence
10d	Donor/source	Henri Marceau
10e	Date of gift/acquisition	1964
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson, Association Marcel Duchamp for Duchamp correspondence
10h	Contact for publication and use	Susan Anderson

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Repository/Collection: PMA Archives/Henri Marceau Records/MAR

10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	56.5 cubic feet
13b	Number of containers	135 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	3 pages (less than 1% of the collection) of Marceau/Kimball correspondence.
14b	Material type for digital surrogates	JPEG
14c	If online, URL for digital surrogates	See the PMA Library's online catalog (http://pacscl.exlibrisgroup.com:48994/F) and enter "Fiske Kimball Records." It will pull up the corresponding images.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Fiske Kimball Records . Philadelphia Museum of Art, Archives. Includes some of his Assistant and Associate Director Records.
17b	Relationship to collections in-house	The Henri Marceau Records were produced by the director of the Philadelphia Museum of Art in the course of doing his job. These records naturally have a relationship with the staff and departments he managed and his records form (more or less) the central file of the institution during a significant period of growth and development for the institution.
17c	Collections elsewhere	

17d	Relationship to collections elsewhere	
17e	Relationship to work of art	Marceau's object files documents several works of art in the PMA's collections.
18	Languages in collection	English, with some French
19	General format/genre of collection	Institutional records
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	A significant amount of the unique material, if we can obtain sufficient rights clearances from copyright holders (correspondents, third parties).
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	None perceived.
22	Access points	
22a	Descriptive standard(s) already used	EAD, DACS, MARC (needs to be updated in light of the new finding aid)
22b	Descriptive standards interested in pursuing	RDA
22c	Metadata usage in online descriptions?	MARC is used with the few images that are in the Library's OPAC
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAL, LCSH, AAT,	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC; some documents have been catalogued on the item level in MARC, too.

	etc.)	
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	Henri Gabriel Marceau, an internationally known scholar, art historian and architect, was the Director of the Museum from 1955 to 1964. In 1926, Henri Marceau was appointed assistant curator of the Johnson Collection. Two years later he was promoted to curator. He also maintained a position as an assistant professor at University of Pennsylvania's School of Fine Arts from 1925 until 1929, when he took on the additional role of Curator of Fine Arts at the Philadelphia Museum of Art. In 1933 his position at the Museum was revised to Curator of Paintings, and then to Chief, Department of Paintings and Sculpture in 1937. At this time Marceau also became Associate Director, handling much of the Director's work when Fiske Kimball was away on acquisition missions or on vacations in Europe during the summers. Marceau worked closely with Kimball at other times, and took on full directorship after Kimball's retirement. Marceau maintained his role as Curator of the Johnson Collection throughout these various appointments, and beyond them, until his death. In terms of Duchamp documentation, if one could judge by the correspondence, Marceau enjoyed a more collegial relationship with the artist than Kimball (perhaps it was Marceau's fluency in French and/or his curatorial background). Duchamp kept in close touch with the Museum through the 1950s and 1960s.
25	Scope/contents of collection	Survey of Duchamp letters in Marceau's correspondence files: (B.3, f.10) 1955 Contains four Duchamp related items including one personal letter from Marcel and Teeny

		<p>Duchamp to Henry Clifford. Also included is correspondence between the PMA and The Museum of Fine Art of Houston requesting a loan of ten Duchamp works.</p> <p>(B.13, f.16) 1956 Contains 24 pieces. The bulk concerning the loan of Duchamp work for the "Three Brothers" exhibition at the Museum of Fine Art of Houston and later The Guggenheim in New York. In a series of letters, both handwritten and typed in both French and English arrangements are made for the photographing of several Duchamp pieces at the PMA. There are discussions concerning the reproduction of images for the Duchamp Exhibition catalogue produced by The Museum of Fine Art of Houston.</p> <p>(B.23, f.16) 1957 Contains 22 pages in French and English. Largely comprised of information concerning the damage to <i>Nude Descending the Staircase, no.2</i> while on loan and resulting repair. Includes handwritten letters from Duchamp to Marceau, and conservation report from the repair.</p> <p>(B.33, f.23) 1958 Contains four pages in French and English. Marceau and Duchamp discuss the loan of <i>Nude Descending . . .</i> to Musée de Tours.</p> <p>(B.44, f.17) 1959 Contains six pages in French and English concerning the loan of 3 pieces (at Duchamp's request) to the Sidney Janis' Gallery</p> <p>(B.55, f.6) 1960 Contains 19 pages in French and English. Duchamp confirms his association with the American Chess Foundation. The PMA approves the loan of three Duchamp pieces to the National Institute of Arts & Letter, (at the request of Duchamp) and the Newark Museum. Terms of reproducing <i>Nude Descending a Staircase. No. 2</i> by the New York Graphic Society discussed and agreed upon.</p> <p>(B.67, f.12) 1961 Contains 17 pages in French and English. Discussion of Marcel and Teeny visiting Philadelphia to assist in the rehanging of the Arensberg and Gallatin Collections at the PMA after the return from the Guggenheim. Includes a clipping from the Evening Bulletin concerning his visit.</p> <p>(B.82, F.12) 1962 Contains 12 pages in French and English. Proposition of loaning pieces for a potential Duchamp, Brancusi & Mondrian exhibition in Sweden which to which Zigrosser, on behalf of Marceau, dissuades. Discussion of inclusion of works in a 50th Anniversary of the Armory Show in New York.</p> <p>(B.98, f.15) 1963 Contains one page in English. Cordial letter of thanks from Marceau to Duchamp.</p>
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Repository/Collection: PMA Archives/Henri Marceau Records/MAR

		(B.116, f.14) 1963 Contains one page and one duplicate in English concerning requests by A. Schwarz for photographs and transparencies of two Duchamp works.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 3/5	While the Marceau records are important for documenting the history of the Museum, the records reflecting his relationship with Duchamp is a small part of the overall collection. With that said, it shows the friendly association the Museum had with the artist over time. The mutual respect the artist had with the director is evident, as is the stewardship of the Duchamp legacy at the PMA.
26f	Documentation quality: 3/5	Duchamp and Marceau maintained a friendly correspondence. It is perhaps not as significant as the one the artist had with Fiske Kimball, when the Museum was actively negotiating for the Arensberg art collection and Duchamp was serving as an agent for the couple.
26g	Research value rating: 6/10	The Marceau records could be a good resource for researchers, but perhaps not the first collection to start out with.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Marcel Duchamp Exhibition Records/
MDE

1	Date of survey	5/19/2015
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Philadelphia Museum of Art
5	Title of collection	Marcel Duchamp Exhibition Records
6	Collection number	MDE
7	Collection dates: Inclusive	1967-1993, n.d.
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://www.philamuseum.org/pma_archives/ead.php?c=MDE&p=tp
9c	Finding aid level of description	folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000064636
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	The Marcel Duchamp Exhibition Records were created by the staff of the Twentieth Century Art Department in the course of curating exhibitions about the artist Marcel Duchamp at the Philadelphia Museum of Art. Additional materials were shared with the department in the course of collaboration with other institutions, or they were shared with staff for their information or review.
10b	Copyright holder	The Marcel Duchamp Exhibition Records are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes as stated.
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Transferred from the Department of Modern and Contemporary Art to the Philadelphia Museum of Art,

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Exhibition Records/ MDE

		Archives
10e	Date of gift/acquisition	July 2001
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson and ARS (for images of art), Association Marcel Duchamp
10h	Contact for publication and use	Susan Anderson and ARS (for images of art)
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	Insurance information, condition reports, and loan records, along with associated correspondence, are restricted; excerpts may be made available at the discretion of the Archivist. Because of their condition, documents in the "Restricted Fragile Papers" may only be consulted with permission of the Archivist; preservation photocopies and copy prints for reference use have been substituted in the main files.
11b	Deadline for restriction	Ongoing confidential information, but can be consulted on a need to know basis.
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	18 cubic feet
13b	Number of containers	30 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	7 out of 30
14	Digital extent	
14a	% of collection with digital surrogates	None
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Exhibition Records/ MDE

16	Separated materials	
17	Related materials	
17a	Collections in-house	Alexina & Marcel Duchamp Papers (PMA Archives); Admin. Records. Department of Modern Art (PMA); Marcel Duchamp Research Collection (PMA)
17b	Relationship to collections in-house	Subject related, as well as similar administrative history (the Duchamp-related materials were kept in curatorial departments before being transferred to the Archives)
17c	Collections elsewhere	Marcel Duchamp Archives, France
17d	Relationship to collections elsewhere	The family also keeps exhibition-related documentation in their Archives.
17e	Relationship to work of art	Relates to most works of art created by Duchamp and subsequently exhibited.
18	Languages in collection	English, French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	There is some unique material, which could be included if we can obtain sufficient rights clearances from the family and other copyright holders. However, there is a large amount of research materials from published sources and other repositories, which are probably not good candidates.
21b	General oversized	7 boxes
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Some photographs, mostly copy prints from other collections.
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged	

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Repository/Collection: PMA Archives/Marcel Duchamp Exhibition Records/ MDE

	bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	APPM, MARC, EAD
22b	Descriptive standards interested in pursuing	DACS, RDA
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	We used standards that were current in the early 2000s, but will have to adapt them to 2015 (i.e. DACS and RDA).
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>The Twentieth Century Art Department of the Philadelphia Museum of Art, now called the Department of Modern and Contemporary Art, was established in 1971. Museum Director Evan Turner appointed Anne d'Harnoncourt, a Marcel Duchamp scholar and curator, as the first department head. In this capacity, d'Harnoncourt oversaw the development of the new department's acquisitions, installation and other programs, and, in conjunction with Kynaston McShine and others from The Museum of Modern Art, organized its first exhibition, the seminal 1973 retrospective "Marcel Duchamp." This was a fitting inaugural exhibition for the Department given the Museum's unparalleled collection of Duchamp's work, most of which was acquired through the 1950 gift of the Louise and Walter Arensberg Collection. Following her appointment as the Museum's Director in 1982, d'Harnoncourt continued to work with the staff of the Department of Modern and Contemporary Art to produce</p>

		<p>original Duchamp scholarship and exhibitions, most significantly the Museum's 1987 "A propos of Duchamp" exhibition, celebrating the 100th anniversary of Duchamp's birth, in which virtually everything by Duchamp which the Museum owned at that time was displayed.</p> <p>In addition to organizing exhibitions internally, the Department of Modern and Contemporary Art supports outside institutions in their preparation of Duchamp exhibitions, most commonly through loans and advice. In the past thirty years, the Museum has lent works to several important shows.</p>
25	Scope/contents of collection	<p>The Marcel Duchamp Exhibition Records contain correspondence, planning and installation records, clippings, ephemera, photographs, reference material, and other institutional records generated by the Department of Modern and Contemporary Art (formerly the Twentieth Century Art Department), during the course of organizing and/or participating in seven exhibitions concerning Marcel Duchamp: "Marcel Duchamp" (Philadelphia Museum of Art, The Museum of Modern Art, and The Art Institute of Chicago, 1973-1974); "Marcel Duchamp" (Musée National d'Art Moderne (France), 1977); "Exhibition of Marcel Duchamp" (Seibu Bijutsukan, 1981); "Marcel Duchamp" (Fundacio Joan Miró, 1984); "A propos of Duchamp" (Philadelphia Museum of Art, 1987); "Marcel Duchamp at Blainville" (Blainville-Crevon, 1991); and "Marcel Duchamp" (Palazzo Grassi, Venice, 1993). The collection also includes limited and primarily registrarial information concerning the loan of two paintings to the "Duchamp Memorial Exhibition" (American Academy of Arts and Letters, 1970).</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** PMA Archives/Marcel Duchamp Exhibition Records/ MDE

26e	Interest: 4/5	Moderate interest ranking based on a good collection of materials that reflects the research efforts of the PMA staff, exhibition planning and execution, as well as significant collaborations with other institutions.
26f	Documentation quality: 3/5	While there are some important exhibitions documented here, the collection is not an exhaustive compendium of all Duchamp exhibitions.
26g	Research value rating: 7/10	The Marcel Duchamp Exhibition Records are good collection of research materials and original exhibition records. It would be of special interest to curators planning Duchamp exhibitions or researchers interested in studying and reconstructing past installations. There is also a lot of general information about the artist's life and work, but not a lot of original material produced by Duchamp himself.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Alexina & Marcel Duchamp Papers/MDP

1	Date of survey	5/19/2015-5/22/15
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Alexina Duchamp (1906-1995) & Marcel Duchamp (1887-1968)
5	Title of collection	Alexina & Marcel Duchamp Papers
6	Collection number	MDP
7	Collection dates: Inclusive	ca. 1886-1990, n.d.
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://www.philamuseum.org/pma_archives/ead.php?c=MDP&p=ifr
9c	Finding aid level of description	Folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000064637
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	The materials were created and collected by Alexina and Marcel Duchamp. They were placed on long-term loan to the Museum to assist Anne d'Harnoncourt with her Duchamp research (especially with regards to the 1973 MD retrospective exhibition). They were placed in the Prints, Drawings and Photographs department, processed under the Mellon Archives Initiative Project, and transferred to the Archives in 2002.
10b	Copyright holder	The Alexina and Marcel Duchamp Papers are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes as stated.
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Gift of Jacqueline, Paul and Peter Matisse in memory of

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Alexina & Marcel Duchamp Papers/ MDP

		their mother Alexina Duchamp
10e	Date of gift/acquisition	1998
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson and ARS (for images of art), Association Marcel Duchamp
10h	Contact for publication and use	Susan Anderson and ARS (for images of art), Association Marcel Duchamp
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	The collection is open for research. The "Fragile restricted papers" may only be consulted with permission of the Archivist. Preservation photocopies and copy prints for reference use have been substituted in the main files. David Sylvester's typescript for the article "Bicycle Parts" can only be consulted with permission of the author's estate. The James Johnson Sweeney interviews can only be copied and used with the permission of Sean Sweeney. Other interviews sponsored by the BBC and the Arts Council of Britain also require permission before copies can be made.
11b	Deadline for restriction	Ongoing restrictions until the copyright owner agrees to lift them.
12	Sensitive material	Etant donnees materials were once suppressed in the finding aid, but the finding aid should be updated and materials released for general research.
13	Physical extent	
13a	Linear/cubic feet	18 cubic feet
13b	Number of containers	41 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	21 boxes out of 41
14	Digital extent	
14a	% of collection with digital surrogates	@ 80 images, less than 1% of the collection. Digital images are available of photographs for which the Museum either owns copyright or was able to obtain permission from the copyright holder to use. These photographs can be found in various subseries and sub-subseries of the "Photographs" series. Also included is one photograph that can be found in the "Graphic design projects" subseries of the "Studies and preparatory material" series.
14b	Material type for digital surrogates	JPEG and TIFF files

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Repository/Collection: PMA Archives/Alexina & Marcel Duchamp Papers/ MDP

14c	If online, URL for digital surrogates	See the PMA Library's online catalog (http://pacscl.exlibrisgroup.com:48994/F) and enter "Alexina and Marcel Duchamp Papers." It will pull up the corresponding images.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives
16	Separated materials	Some items were retained by the Prints, Drawings, and Photographs as works of art.
17	Related materials	
17a	Collections in-house	Admin records. Dept. of Modern Art (PMA); Arensberg Archives (PMA); Francis Bacon Foundation Records (PMA); Marcel Duchamp Exhibition Records (PMA); Marcel Duchamp Research Collection (PMA)
17b	Relationship to collections in-house	Subject related, as well as similar administrative history (the Duchamp-related materials were kept in curatorial departments before being transferred to the Archives)
17c	Collections elsewhere	Marcel Duchamp Archives, France
17d	Relationship to collections elsewhere	The other half of the family's archives remain in France, while this half is being administered by the PMA.
17e	Relationship to work of art	Relates to several works by MD, especially the Large Glass, Etant donnees, and Boite en Valise.
18	Languages in collection	English, French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	Drawings, photographs
20a	Item(s) that could be considered a work of art	Manual of instructions for Etant donnees, which was retained by the Prints, Drawings, and Photographs department; original photographs
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	Marcel Duchamp: Etant donnees (exhibition catalogue) by Michael Taylor; Inventing Marcel Duchamp: The Dynamics of Portraiture (exhibition catalogue) by Anne Goodyear and James McManus
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with	A good portion of the unique material, if we can obtain sufficient rights clearances from the family and other

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Alexina & Marcel Duchamp Papers/ MDP

	portal	copyright holders.
21b	General oversized	
21c	Artifacts	Original housing
21d	Art originals	See note above
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	Film negatives and slides
21h	Glass	Glass plate negatives
21i	Photographs (digital/print)	@800 photographs; see photography series for a full listing.
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Source photographs to the Etant donnees backdrop should be put in another box; the one they are currently in compromises their delicate edges.
22	Access points	
22a	Descriptive standard(s) already used	APPM, MARC, EAD
22b	Descriptive standards interested in pursuing	DACS, RDA
22c	Metadata usage in online descriptions?	The images in ALEPH have been catalogued in MARC. Note: we had a way of automatically generating METS objects out of our database (DIANA) for the images we scanned, but no longer use them. If we are going to use this standard as we go forward, we can probably extract the necessary data out of the tables in the database.
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC; several photographs have also been catalogued on the item level in MARC and may be accessed in the Library's OPAC.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	We used standards that were current in the early 2000s, but will have to adapt them to 2015 (i.e. DACS and RDA).
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital	Item

	materials	
24	Biographical/historical information	<p>(b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>French American artist , active also in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&st_art=1#firsthit</p>
25	Scope/contents of collection	<p>The Alexina and Marcel Duchamp Papers are comprised of Marcel Duchamp's personal papers as well as published material documenting the artist and his work that were compiled and organized by his widow, Alexina Duchamp. The collection includes a large photograph collection documenting Duchamp's life from his boyhood in Blainville, France through his last years spent partially in New York City and Cadaques, Spain. The collection includes a small portion of his personal correspondence, notes for several autobiographical and topical lectures delivered primarily in the early 1960s, and various personal papers, including birth and marriage certificates, military papers, and visas. The collection also includes material generated by other individuals that further serve to document Duchamp's life and work, and that were retained by him and later, by his widow. This material includes transcripts of various interviews with Duchamp conducted between 1945 and 1966 and typescripts for various articles and books about Du-</p>

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Alexina & Marcel Duchamp Papers/ MDP

		champ which were sent to him by their authors for his review and comment. In many cases, correspondence with these authors is also preserved. Finally, the collection includes ephemera and published articles on Duchamp, which were seemingly collected and organized primarily by his wife, Alexina Duchamp, as much of the material postdates Duchamp's death.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 5/5	Very high interest ranking, based on a very rich collection of papers produced by Marcel or relevant documentation collected by Teeny. It is frequently accessed by scholars and students alike.
26f	Documentation quality: 4/5	While there are great materials here – original to the artist, his family and friends – it is not as complete as it could be. There is very little correspondence, but the interviews and lectures help provide a view into Duchamp's life, work, and thinking process. The photograph series is the most abundant one, numbers-wise, and it would be much easier to use them if they could be visually browsed online.
26g	Research value rating: 9/10	A significant collection of Duchamp materials, which has been – and will continue to be -- of great relevance to a variety of scholars over time.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Marcel Duchamp Research Collection/MDR

1	Date of survey	5/19/2015
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Philadelphia Museum of Art
5	Title of collection	Marcel Duchamp Research Collection
6	Collection number	MDR
7	Collection dates: Inclusive	1933-2003, n.d.
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://www.philamuseum.org/pma_archives/ead.php?c=MDR&p=tp
9c	Finding aid level of description	folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000064638
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Much of the material, such as published and unpublished articles, were generated or acquired as part of the ongoing activities of the Department of Modern and Contemporary. Other material, such as the Frederick Kiesler series and the John Schiff subseries, were acquired by the Museum through purchase or gift. A few original Duchamp letters were sent to the Museum by donors aware of the Museum's interest in building a comprehensive Duchamp archives.
10b	Copyright holder	The Marcel Duchamp Research Collection is the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Marcel Duchamp Estate for Duchamp related material
10d	Donor/source	The following items were given by Conrad C. M. Arensberg

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Repository/Collection: PMA Archives/Marcel Duchamp Research Collection/MDR

		on Feb. 18, 2003: a photocopy of a flyer announcing a Beatrice Wood lecture at C.U.N.Y. on Mar. 8, 1978, and Alan Jones's article "Roché and Victor" published in Arts magazine.
10e	Date of gift/acquisition	2003
10f	Contact for overall collection management	Susan Anderson
10g	Contact for rights permission	Susan Anderson and ARS (for images of art), Association Marcel Duchamp for Duchamp related material (incl. sound records)
10h	Contact for publication and use	Susan Anderson and ARS (for images of art), Association Marcel Duchamp for Duchamp related material (incl. sound records)
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	The "Unpublished Writings" subseries and the "Restricted Fragile Papers" series may only be consulted with permission of the Archivist. In the case of fragile documents, preservation photocopies and copy prints have been substituted in the main files for reference use.
11b	Deadline for restriction	While the "Unpublished Writings" were restricted by a conscientious project staff, most of the drafts have been published. This could be verified, along with asking authors for permission to release the drafts for general research.
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	9 cubic feet
13b	Number of containers	19 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	4 boxes out of 19
14	Digital extent	
14a	% of collection with digital surrogates	Only 3 images, less than 1% of the collection.
14b	Material type for digital surrogates	JPEG
14c	If online, URL for digital surrogates	See the PMA Library's online catalog (http://pacscl.exlibrisgroup.com:48994/F) and enter "Marcel Duchamp Research Collection." It will pull up the

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Research Collection/MDR

		corresponding images.
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Alexina and Marcel Duchamp Papers (PMA Archives); Marcel Duchamp Exhibition Records (PMA Archives); Admin. Records, Dept. of Modern Art (PMA)
17b	Relationship to collections in-house	Subject related, as well as similar administrative history (the Duchamp-related materials were kept in curatorial departments before being transferred to the Archives)
17c	Collections elsewhere	Marcel Duchamp Archives France
17d	Relationship to collections elsewhere	As the family has collected Duchamp-related items with mixed provenance from friends, family, scholars and collectors, the Museum has also received materials from a variety of sources.
17e	Relationship to work of art	Denise Bellon photograph, <i>Marcel's Bosom Pops Out</i> , relates to Duchamp's <i>Please Touch</i> .
18	Languages in collection	English, French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	Photographs
20a	Item(s) that could be considered a work of art	<i>Marcel's Bosom Pops Out</i> by Denise Bellon. Two player piano scrolls of Duchamp's "Erratum Musical," one played by Petr Kotik and the S.E.M. Ensemble and the other by Martin Kalve. Also noteworthy are the several collaged works of mail art sent to the Museum by correspondence artist Ray Johnson.
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	Marcel Duchamp: Etant donnees (exhibition catalogue) by Michael Taylor
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with	There is some unique material, which could be included if we can obtain sufficient rights clearances from the family

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Research Collection/MDR

	portal	and other copyright holders. However, there is a large amount of research materials from published sources and other repositories, which are probably not good candidates.
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	Of particular interest is an audio recording of Marcel Duchamp delivering his autobiographical slide lecture "A propos of Myself" at the Baltimore Museum of Art in 1963. Also includes audiotapes of the "Marcel Duchamp and the Readymade: From Origin to Consequence" session of the College Art Association's 84th Annual Conference and of Andrew Forge reading Octavio Paz's writings on Duchamp.
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Some original photographs, including those in the John Schiff purchase that are particularly important.
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	There are layouts with plastic sheets in the Frederick Kiesler materials that are unstable with an acetic acid odor (vinegar syndrome?). There is probably not much that can be done with them, but they should be separated from the rest of the collection to minimize damage to other documents.
22	Access points	
22a	Descriptive standard(s) already used	APPM, MARC, EAD
22b	Descriptive standards interested in pursuing	DACS, RDA
22c	Metadata usage in online descriptions?	The few images we have in ALEPH have been minimally catalogued in MARC.
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC. The few images that have been scanned have been added to the OPAC and catalogued in MARC.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	We used standards that were current in the early 2000s, but will have to adapt them to 2015 (i.e. DACS and RDA).
23	Processing levels	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Research Collection/MDR

23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>The Twentieth Century Art Department, now called the Department of Modern and Contemporary Art, was established in 1971, previously being a section of the Painting Department. Museum Director Evan Turner appointed Anne d'Harnoncourt, a Marcel Duchamp scholar, as the first department head. In this capacity, d'Harnoncourt oversaw the development of the department's acquisitions, installation and other programs, and, in conjunction with Kynaston McShine and others from the Museum of Modern Art, organized its first exhibition, the seminal 1973 show "Marcel Duchamp." In the process of arranging this exhibition, d'Harnoncourt began collecting Duchamp related correspondence, ephemera, articles, and other archival material with the intent of establishing a comprehensive Duchamp research collection at the Museum to support both the in-house staff who care for the Museum's unparalleled collection of Marcel Duchamp works and outside researchers who rely on the Museum for expert advice regarding the artist and his works.</p> <p>D'Harnoncourt and other departmental staff members have contributed ephemera, published and unpublished articles, clippings, and photographs regularly to the collection over the past thirty years. Much of this material was acquired through the normal course of staff curatorial duties, such as reviewing articles and books prior to publication, answering research inquiries, and corresponding with Duchamp family and friends. The research collection has also grown through the purchase of a small group of images by the photographer John D. Schiff and the gift of original material from Lilian Kiesler, George Heard Hamilton, Lawrence Steefel and others friends and acquaintances of Marcel Duchamp</p>
25	Scope/contents of collection	<p>The Marcel Duchamp Research Collection contains a variety of material related to Duchamp, his life, work, and legacy. The material was collected from various sources by the staff</p>

		of the Department of Modern and Contemporary Art (formerly the Twentieth Century Art Department), Philadelphia Museum of Art, and compiled as the Marcel Duchamp Research Collection to support the curatorial and scholarly work of Museum staff and outside researchers. The collection includes subject files concerning portraits of Duchamp in various media ("Portraits"); artists whose work refers to or is otherwise influenced or inspired by Duchamp ("Artists Inspired by Duchamp"); and exhibitions, films, seminars, symposia, and other events about or related to Duchamp ("Exhibitions and Events"). The collection also includes copies and originals of Duchamp's correspondence ("Correspondence"); photographs of Duchamp, his works of art, and related subjects ("Photographs"); and published and unpublished writings about Duchamp ("Writings"). The "Kiesler research material" series contains Frederick Kiesler's research notes, interviews, layouts, photographs, and other preparatory material related to his two published articles on Marcel Duchamp, "Design-Correlation" (Architectural Record) and "Les Larves d'Image" (View VI).
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material
26b	Quality of housing: 5/5	Collection housed completely in acid-free boxes and folders in good condition. Boxes and folders have reasonable amount of material in them. Boxes and folders are correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.
26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 4/5	MDR has a moderate research ranking, given the mixed nature of this artificial collection. While there are some standout items and some materials cohere better than other (such as the Kiesler materials), it is it is a somewhat uneven group of materials.
26f	Documentation quality: 3/5	As an artificial collection that was added to over time, it provides some worthy documentation of Duchamp's life, art, and the field of Duchamp studies, but it hasn't really been added to since the early 2000s.
26g	Research value rating: 7/10	As mentioned above, there are some interesting materials

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Marcel Duchamp Research Collection/MDR

		in this collection, but It works better in tandem with other resources (MDP and MDE), which have complementary materials.
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NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: PMA Archives/Evan Turner Records/TUR

1	Date of survey	5/20/15-5/24/15
2	Surveyor(s)	RH & SKA
3	Time started/ended	
4	Creator of collection	Evan H. Turner
5	Title of collection	Evan H. Turner Records
6	Collection number	
7	Collection dates: Inclusive	1964-1978
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://hdl.library.upenn.edu/1017/d/pacscl/PMA_PMA004
9c	Finding aid level of description	Folder
9d	Accession record	
9e	Donor/control file	Yes
9f	Printed card catalogue	No
9g	OPAC catalogue record	System number 000128074, but needs to be updated with link to new finding aid.
9h	Union catalogue record	
9i	Box/folder level inventory	Yes, part of finding aid.
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Museum records produced by Turner in the course of doing his job as Director of the institution.
10b	Copyright holder	The Evan H. Turner Director Records are the physical property of the Philadelphia Museum of Art, Archives. The Museum holds literary rights only for material created by Museum personnel or given to the Museum with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for obtaining permission from rights holders for publication and for other purposes where stated.
10c	Moral rights holder	Marcel Duchamp Estate for the artist's correspondence, as well as that of Alexina (Teeny) Duchamp, and Paul Matisse (for letters by him)
10d	Donor/source	Evan Turner
10e	Date of gift/acquisition	1981
10f	Contact for overall collection management	Susan Anderson

NEH Duchamp Research Portal Survey Worksheet / January 2015
Repository/Collection: PMA Archives/Evan Turner Records/TUR

10g	Contact for rights permission	Susan Anderson, Association Marcel Duchamp for Marcel and Alexina Duchamp related material
10h	Contact for publication and use	Susan Anderson Association Marcel Duchamp for Marcel and Alexina Duchamp related material
10i	Contact for research access	Susan Anderson; skanderson@philamuseum.org or (215) 684-7659
11	Restrictions to the collection (donor/repository imposed)	none
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	146 cubic feet
13b	Number of containers	146 boxes
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	None
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	ALEPH and ARTstor's Shared Shelf
14f	OCR/text-searchable document available	
15	Location(s) of collection	Philadelphia Museum of Art Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Henri Marceau Records Arnold Jolles Records Anne d'Harnoncourt Curatorial Records

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Evan Turner Records/TUR

		Department of Urban Outreach Records
17b	Relationship to collections in-house	The Evan Turner Records were produced by the director of the Philadelphia Museum of Art in the course of doing his job. These records naturally have a relationship with the staff and departments he managed and his records form (more or less) the central file of the institution during a significant period of growth and development for the institution.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	<i>Etant donnees</i>
18	Languages in collection	English
19	General format/genre of collection	Institutional records
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	A significant amount of the unique material, if we can obtain sufficient rights clearances from copyright holders (correspondents, third parties).
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	None perceived.
22	Access points	
22a	Descriptive standard(s) already used	EAD, DACS, MARC (needs to be updated in light of the new finding aid)
22b	Descriptive standards interested in pursuing	RDA

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: PMA Archives/Evan Turner Records/TUR

22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Finding aid is already marked up in EAD; a collection-level MARC record exists in the OPAC.
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Item
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>Evan H. Turner (born 1927), an art historian and scholar, was the Director of the Philadelphia Museum of Art (PMA) from 1964 to 1978, leading the Museum through a period of significant growth and transformation. He created new art departments for American and 20th Century Art, and the innovative Department of Urban Outreach (DUO) to promote art across the City of Philadelphia. These progressive activities were matched by a groundbreaking exhibition in 1973, the Marcel Duchamp retrospective, which drew upon significant scholarship and assembled virtually the entire oeuvre of one of the most important artists represented in the Museum. In 1975, Turner led the Museum in a major construction project to install a new climate control system in the building, and in 1976, he helped plan the United States' Bicentennial and the PMA's Centennial celebrations. Turner was an active member of a number of professional organizations, as well as a professor at the University of Pennsylvania. The Evan H. Turner records document Turner's tenure as Director of the Philadelphia Museum of Art (PMA) from 1934 to 1978 (bulk: 1964-1978). A mix of correspondence, inter-office memoranda, reports, minutes and other records provide ample evidence of Turner's leading position in the</p>

		Museum's growth and transformation during that time, as well as exhibition and event planning, and the daily operations of the Museum. The collection also documents Turner's work with professional organizations, his efforts to help the City plan the 1976 Bicentennial celebrations, and his professorship at the University of Pennsylvania.
25	Scope/contents of collection	<p>The Evan H. Turner records document Turner's tenure as Director of the Philadelphia Museum of Art (PMA). From 1964 to 1978, Turner led the Museum through a series of striking changes, including controversial exhibitions, the creation of new museum departments, and the long term closing of the museum for renovation. A mix of correspondence, inter-office memoranda, reports, minutes and other records provide ample evidence of Turner's leading position in these endeavors, as well as his supervisory role in exhibition and event planning, and the daily operations of the Museum. The collection also evidences Turner's work with a number of professional organizations, his efforts to help the City plan the Bicentennial celebrations, and his professorship at the University of Pennsylvania.</p> <p>The collection is divided into four series: "I. Official correspondence and subject files," "II. Special projects," "III. Professional affiliations" and "IV. Unofficial subject files and correspondence." Of special interest to the Duchamp portal project are two folders (box 10, folder 49 and 50; 225 documents) of correspondence and memoranda pertaining to the donation of <i>Etant donnees</i> to the Museum. The correspondents include Anne d'Harnoncourt, Alexina Duchamp, Paul Matisse, William Copley, Barnet Hodes, Arturo Schwarz, and others. The file documents the negotiations for the gift, the terms of the donation, issues concerning its installation, the premature announcement in <i>Art in America</i>, public reaction, integration of this late work into the catalogue raisonne, and issues around photographing the tableau-assemblage.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Very good: little damage with some further deterioration possible, due to the mixed quality of the material.
26b	Quality of housing: 4/5	Collection housed partially in acid-free boxes and folders in good condition. Most boxes and folders have a reasonable amount of material in them. Most boxes and folders are the correct size and type for the materials they house.
26c	Physical access: 4/5	Arrangement in series to file level. There is generally good order within the files.

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** PMA Archives/Evan Turner Records/TUR

26d	Intellectual access: 5/5	Researcher has excellent access to collection. There is a good online finding aid (EAD). There is a collection-level MARC record for the collection in the institution's OPAC and/or in a national bibliographic utility such as WorldCAT.
26e	Interest: 3/5	There are only two folders or 225 documents relating to Duchamp in the Turner records, but they document an exciting time for the Museum, when the artist's great final work, which was executed in secret, landed on its doorstep. While there are technically more Duchamp letters in the Marceau records, they are of a more perfunctory nature.
26f	Documentation quality: 4/5	Turner was very involved with the negotiations around Etant donnees and worked closely with Anne d'Harnoncourt on the installation and all of the issues that presented themselves. In some ways, Anne's documentation provides the other half of the story, so if we choose to digitize one set of records, we should consider doing the other portion, in order to provide a more complete record of this extraordinary event.
26g	Research value rating: 7/10	This is another collection with rich institutional documentation, but a small portion of material relating to Duchamp. With that said, it concerns a major work by the artist and the unusual circumstances around its creation, donation, installation, and reception.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Association Marcel Duchamp/ Ephemeral Rare Publications

1	Date of survey	1/28/15
2	Surveyor(s)	CDG, SKA, AM
3	Time started/ended	2/3 11:00-12:30, 2/4 12:00-12:30
4	Creator of collection	Marcel Duchamp & Association Marcel Duchamp
5	Title of collection	Ephemera, rare publications
6	Collection number	
7	Collection dates: Inclusive	1910's-1960's (some things were republished facsimiles) (391 - for 1930s, 591 - for 1950s, etc.)
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Excel spread sheet
9j	At least one of these is publicly accessible	Family is willing to share
10	Intellectual property	
10a	Provenance	Suzanne Duchamp-Crotti and Jean Crotti, Jacques Villon (they were as much of sedentary keepers as Marcel Duchamp was nomadic); and most of the little books located on shelves in Alexina Duchamp's room. (Some of these publications were Suzanne and Jean Crotti's – they identified more with Dada than Villon – and were closer to the Picabias. MD was not carrying these around per se; the Crottis were more linked to the Dada movement)
10b	Copyright holder	Several older volumes in public domain; others still under various copyrights; Marcel Duchamp Estate (for Duchamp related material); Patrick Jullien for Duchamp-Villon, Suzanne and Jean Crotti related material
10c	Moral rights holder	Several older volumes in public domain; Marcel Duchamp Estate (for Duchamp related material); Patrick Jullien (for Duchamp-Villon, Suzanne and Jean Crotti related material)
10d	Donor/source	See provenance
10e	Date of gift/acquisition	
10f	Contact for overall collection	Association Marcel Duchamp; Association Duchamp-Villon

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/ Ephemeral Rare Publications

	management	Crotti
10g	Contact for rights permission	Association Marcel Duchamp; Association Duchamp-Villon Crotti
10h	Contact for publication and use	Association Marcel Duchamp; Association Duchamp-Villon Crotti
10i	Contact for research access	Association Marcel Duchamp
11	Restrictions to the collection (donor/repository imposed)	None - earliest in public domain
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2 ½" boxes; longest 21"
13b	Number of containers	4 ovz. boxes 1 squarish box - Suzanne's publications (they are continuing to find some things; extent may continue to grow)
13c	Number of volumes	@20 per box
13d	Number of items (unboxed)	@20 per box
13e	Oversized material	3 oversize boxes
14	Digital extent	
14a	% of collection with digital surrogates	Dada box has been scanned; low res record images, taken by intern Héloïse
14b	Material type for digital surrogates	JPEGs - will need to be scanned at higher resolution for the portal
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Filemaker Pro database
14e	System used to manage digital surrogates	"4D Runtime" actual files are held on the hard-drive, external hard drive, and CDs
14f	OCR/text-searchable document available	
15	Location(s) of collection	Paris, France
16	Separated materials	Alexina and Marcel Duchamp Papers (MDP) at the Philadelphia Museum of Art (PMA)
17	Related materials	
17a	Collections in-house	They share a similar provenance and time frame with the correspondence and photographs; Suzanne Duchamp and Jacques Villon tended to keep things that MD did not; this changed when Alexina came on scene, and then family

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/ Ephemeral Rare Publications

		records came to their home near Paris.
17b	Relationship to collections in-house	See above
17c	Collections elsewhere	MDP and Arensberg Archives at PMA (ephemera, library materials, writings)
17d	Relationship to collections elsewhere	MDP was separated from the family records and Arensberg was MD's primary patron and part of same New York Dada cultural milieu.
17e	Relationship to work of art	For exhibition catalogues, they document important early exhibitions and installations
18	Languages in collection	French, Spanish, German & English
19	General format/genre of collection	Manuscript, ephemera
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	Some things are quite significant; like the Apollinaire manifesto, Arensberg poem, posters, and rare broadsides/
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All (anything we'd like to use is fine)
21b	General oversized	Some posters, broadsides, pamphlets, books
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Yes, brittle materials, but stabilized in good housing.
22	Access points	
22a	Descriptive standard(s) already used	"Local," post-modern (?), post-custodial
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/ Ephemeral Rare Publications

	descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Filemaker Pro records are exportable but trickier than Excel.
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item; may have post-it notes (on mylar sleeve) with information
23b	Existing level of processing: Digital materials	
23c	Level/type of processing needed for portal: Physical materials	
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>The collection includes ephemera kept by his siblings (MD was not a keeper), but still related to Marcel. These were later passed along by Suzanne and Jacques. One cannot separate Marcel from his siblings regarding materials; they kept things he didn't or kept things for him. There are drawings of MD and siblings, they used each other as models, and their documentation is interwoven.</p> <p>(For instance, critics said that MD was influenced by brothers with Cubism, but Villon pointed out that MD was in Montmartre at the time and actually influenced them).</p> <p>While ephemera and rare publications can be found in other collections, Very informative, this set highlights Cubism and Dada connections</p> <p>Antoine continues to discover new material in the household; the publications are conceivably quite rare.</p>
25	Scope/contents of collection 1) Dada/Picabia - 24 2) Dada - 33 - scanned, low res	<ul style="list-style-type: none"> • They have a lot of Dada and Surrealist ephemera and subject files • Also publications relating to Cubism and Futurism • Includes magazines with MD illustrations • Albert Gleizes & Jean Metzinger printer's proof

	<p>3) Cubisme/Futurism - 30 items</p> <p>4) Duchamp: 46 Duchamp-Villon (linked to box before the war; drawings of MD & Suzanne)</p>	<p>article</p> <ul style="list-style-type: none"> • Apollinaire <i>Meditations Esthetiques-Les Peintres cubistes</i>, Paris, Figuière et Cie, 1913 • 1912 exhibition for Cubist exhibition, <i>Exposition d'Art Cubiste</i> • Also exhibition announcements, invitations, before the war for Picasso, Braque, Villon; • Salon Section d'or catalogue, 1912 • Societe Normande de Peinture Moderne invitation with a list of American painters/writers (written by Walter Pach) • Gleizes and Metzinger, <i>Du Cubisme</i>, Figuière et Cie, 1912; • G. Apollinaire, "Les commencements du Cubisme", [date?], typescript • TNT, the link between Dada and Cubism • Publications by Jean Crotti Picabia
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Some items are quite fragile, needs better housing, but are mostly stable.
26b	Quality of housing: 4/5	Separated fragile materials in archival sleeves with acid-free board (AMD work)
26c	Physical access: 3/5	Arranged by subject; rough arrangement
26d	Intellectual access: 4/5	Box level inventory; item-level; descriptions available in Filemaker Pro-database. No collection level record or scope note.
26e	Research interest: 4/5	While these are secondary sources, it is still interesting to see what MD and family members were referring to in their lifetime; it also provides a cultural context for their work.
26f	Documentation quality: 4/5	The materials are not comprehensive – one can't study each movement in detail – but you can get a good sense of the progression and linkage between the various movements and affiliations, as well as their influence among MD and his family members.
26g	Research value rating: 8/10	Even though these materials are secondary and not created by MD or family, they form an important context for the kinds of ideas, influences, and environment that directly affected them. These materials show how the artistic lineage progressed from Cubism to Dada to Surrealism, which is important to understand MD's work and oeuvre.

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/ Ephemeral Rare Publications

		The items could have been received by, collected, or used by MD and family, which is a more personal connection than secondary sources found in other repositories.
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NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Association Marcel Duchamp/secondary source materials

1	Date of survey	1/28/2015
2	Surveyor(s)	CDG and SKA
3	Time started/ended	2/4 12:30
4	Creator of collection	Alexina Duchamp, Mary-Ann Koontz, Jacqueline Matisse-Monnier, Dona Hochart, Association Marcel Duchamp
5	Title of collection	Secondary source material (i.e. not rare)
6	Collection number	
7	Collection dates: Inclusive	1950s - present
8	Collection dates: Bulk	1970s-1990s (posthumous)
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	None
9j	At least one of these is publicly accessible	None
10	Intellectual property	
10a	Provenance	Various
10b	Copyright holder	Depends on publisher
10c	Moral rights holder	Writer/Publisher
10d	Donor/source	Alexina Duchamp, Mary Ann Koontz, Jacqueline Matisse-Monnier, Dona Hochart, Association Marcel Duchamp
10e	Date of gift/acquisition	Ongoing
10f	Contact for overall collection management	Association Marcel Duchamp
10g	Contact for rights permission	Various authors/ Association Marcel Duchamp (for Duchamp's words) / ADAGP for images
10h	Contact for publication and use	Association Marcel Duchamp (for Duchamp's words)
10i	Contact for research access	Association Marcel Duchamp
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	@ 6 linear feet

NEH Duchamp Research Portal Survey Worksheet / January 2015
Repository/Collection: Association Marcel Duchamp/secondary source materials

13b	Number of containers MS boxes = 3 ½ each Binder boxes = 2 ½ each Regular binder = 1 ½ each	(7) conventional binders (13) oversize manuscript boxes - exhibition related (5) binder boxes (16) MS boxes/articles, clippings, etc
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	None
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Unknown
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Association Marcel Duchamp's office, Paris
16	Separated materials	Ephemera and rare publications
17	Related materials	
17a	Collections in-house	Ephemera and rare publications
17b	Relationship to collections in-house	Ephemera and rare publications
17c	Collections elsewhere	Marcel Duchamp Research Collection, PMA Marcel Duchamp Exhibition Records, PMA Duchamp Dossier, Bibliothèque Kandinsky.
17d	Relationship to collections elsewhere	Similar diverse grouping of materials, primarily secondary sources from a variety of sources.
17e	Relationship to work of art	Documents exhibitions and critical reception of numerous works of art
18	Languages in collection	French, English
19	General format/genre of collection	Ephemera, clippings, articles, other print materials
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/secondary source materials

	(publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	The scrapbooks and installation photographs seem like the most likely candidates. Most materials could be considered, depending on results from portal questionnaire.
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Yes
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Some copies are faded, difficult to read, but at least there are citations.
22	Access points	
22a	Descriptive standard(s) already used	Local
22b	Descriptive standards interested in pursuing	?
22c	Metadata usage in online descriptions?	None
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	Varied
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	Unstructured descriptions
23	Processing levels	
23a	Existing level of processing: Physical materials	Scrapbooks organized by date, but listed on the inventory by author. Exhibition records arranged chronologically by year
23b	Existing level of processing: Digital materials	None

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/secondary source materials

23c	Level/type of processing needed for portal: Physical materials	Could be thematic, genre, or folder-level inventory
23d	Level/type of processing needed for portal: Digital materials	It depends on the material in question
24	Biographical/historical information	<p>The collection includes secondary source materials; their locations are noted below to the best of our ability.</p> <p>Following Alexina Duchamp's initial input, later creators of this collection put whatever they could find into binders (mostly posthumous), with random items that date from Duchamp's lifetime.</p> <p>The materials are inventoried in a broad sense. As one goes through things, there are unexpected finds. Some items are annotated. Alexina tended to keep things, including materials that were sent to MD. Antoine cannot clearly tell us how much there is, but it is a lot.</p> <p>There is a research nature to the collection; it's a compendium of all Duchamp-related literature.</p>
25	<p>Scope/contents of collection</p> <p>There appears to be similar materials throughout, but grouped in different ways depending on the family members and assistants working on the collection or using the files themselves.</p> <p>Newspaper and press are inventoried in a general sense; there are more recent scrapbooks and clippings; mostly Duchamp-related articles and copies of articles.</p> <p>Very diverse contents; some things are more fragile and need to be separated out; includes exhibition catalogues, invitations, and a few original documents, such as a Jean</p>	<p>The scrapbooks are organized by date, but listed on inventory by author:</p> <ul style="list-style-type: none"> • 5 binder boxes, black scrapbooks (NOT microfilmed by AAA) with newspaper articles and press; 1950-ongoing scrapbook; not individually inventoried, but noted overall; very diverse; came from another source (not Mary Ann Koontz?) • 6 binders, yellow scrapbooks, microfilmed by AAA (PMA has copies) • 3 manuscript boxes containing writings, transcripts, and interviews; not newspaper articles, but small pieces of literature; fully authored, realized writings and related correspondence; Western Roundtable, Richard Hamilton, film projects. • 1 box "Articles Generale" • 3 manuscript boxes containing MD related articles and posthumous clippings • 2 boxes of chess-related articles

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Repository/Collection: Association Marcel Duchamp/secondary source materials

	Cocteau poem written for MD when he died.	<ul style="list-style-type: none"> • 1 box of chess-related books • 5 manuscript boxes with whole magazines and articles, which are older • 1 Binder, "Homage to MD" • Boîte divers; MD related articles, not in order; 1950s-2002; about MD, Alexina's house and various topics • 13 manuscript boxes, with exhibition related invitations, catalogues, ephemera, etc. • 7 binders documenting personal exhibitions - 1978-2008 • 6 binders documenting group exhibitions - 1963-2005
26	Ratings (based on PACSCL method)	
26a	Condition of material: 3/5	The early scrapbooks especially are at risk: folded clippings are placed in stapled paper pockets; there are deteriorating photocopies, as well as deteriorating adhesive used to paste in clippings, postcards, invites, etc.
26b	Quality of housing: 3/5	The manuscript boxes are archival, but the binders and scrapbooks are not (the surveyors were not granted access to all of the materials, so there is some extrapolation here).
26c	Physical access: 3/5	Exhibition records arranged chronologically by year. Subject files and reference materials are arranged by subject or genre in a rather idiosyncratic way that is not necessarily intuitive. Scrapbooks arranged chronologically, but the inventory is based on the author.
26d	Intellectual access: 3/5	No collection-level record; no scope note; not everything is inventoried. The inventories that exist are not public and only available on-site. When researchers come, they must specify the subject to research; there is no browsing per se.
26e	Research interest: 4/5	These materials would be a good place to start for new Duchamp scholars if the arrangement and access could be better developed. The secondary sources complement other materials at the Association and help to fill in the gaps where no primary sources exist.
26f	Documentation quality: 4/5	The materials have a broad range of coverage and include a

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** Association Marcel Duchamp/secondary source materials

		little bit of everything, with some interesting surprises (i.e.: an article on the <i>Boîte Verte</i> published in the 1930s when MD was editor. Manuscript draft of Jean Cocteau's remembrance of MD shortly after death). Full essays and drafts of literature, not just clippings.
26g	Research value rating: 8/10	The collection seems be the most comprehensive group of MD secondary sources we know of, so it could be an invaluable resource for Duchamp scholars.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Association Marcel Duchamp/Correspondence

1	Date of survey	2/3/15
2	Surveyor(s)	CDG, SKA, AM
3	Time started/ended	10:00-12:30; 11:15-11:45
4	Creator of collection	Marcel Duchamp
5	Title of collection	Marcel Duchamp Correspondence
6	Collection number	
7	Collection dates: Inclusive	1910s, 1940s-1970s, undated
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Item-level Excel spreadsheet for most (some one-offs are not included)
9j	At least one of these is publicly accessible	Not accessible, but family will share with project staff
10	Intellectual property	
10a	Provenance	Mixed provenance; most letters are contributed by Duchamp family members, such as Suzanne, Alexina, and Jacqueline, as well as copies from repositories with Duchamp correspondence.
10b	Copyright holder	Some property rights may be held by repositories; need to investigate Creative Commons agreements. Marcel Duchamp Estate (for material related to Duchamp and his family) Patrick Jullien (for Duchamp-Villon, Suzanne and Jean Crotti related material)
10c	Moral rights holder	Marcel Duchamp Estate, Patrick Jullien
10d	Donor/source	Marcel Duchamp Estate
10e	Date of gift/acquisition	Alexina Duchamp Estate in 1995
10f	Contact for overall collection management	Association Marcel Duchamp
10g	Contact for rights permission	Association Marcel Duchamp, Patrick Jullien (Association Duchamp-Villon Crotti)
10h	Contact for publication and use	Association Marcel Duchamp, Patrick Jullien (Association Duchamp-Villon Crotti)
10i	Contact for research access	Association Marcel Duchamp
11	Restrictions to the collection	Antoine Monnier and Patrick Jullien restrict some

	(donor/repository imposed)	unpublished letters as well as letters concerning private matters such as family inheritance issues, financial issues, issues between Alexina and John Cage, and other documents needed for authentication purposes (to insure information is not misused for producing fakes)
11a	Portion of collection affected	Various -> see above
11b	Deadline for restriction	Antoine is open to making unpublished letters available slowly over time (especially the Jacques Villon letters)
12	Sensitive material	Financial/Inheritance information (see above)
13	Physical extent	
13a	Linear/cubic feet	@ 7 linear feet @ (4) 2 ½" binder boxes
13b	Number of containers	Two binder boxes - green/black - primary ones and one with photocopies; one with postcards As they find additional letters, Antoine is putting them in boxes (such as <i>Boîte en Valise</i> correspondence), letters sent to Alexina, and copies sent from repositories.
13c	Number of volumes	
13d	Number of items (unboxed)	100
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	Some
14b	Material type for digital surrogates	TIFF
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Varies widely, some are fine to use right away; others Antoine and Patrick wants to release over time.
14e	System used to manage digital surrogates	Filemaker Pro database set up by Valerie has item-level descriptions for scans
14f	OCR/text-searchable document available	
15	Location(s) of collection	Family home, France
16	Separated materials	Some material has been transferred to other repositories, such as the Alexina and Marcel Duchamp Records (MDP) at the Philadelphia Museum of art (PMA) and the Fonds Famille Duchamp at the Bibliothèque Kandinsky.
17	Related materials	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _____

17a	Collections in-house	Family photographs
17b	Relationship to collections in-house	Similar provenance and subjects
17c	Collections elsewhere	MDP at PMA and Fonds Famille Duchamp at Bibliothèque Kandinsky
17d	Relationship to collections elsewhere	MDP at PMA originated here with family's papers MNAM CP - Fonds Famille Duchamp had similar provenance
17e	Relationship to work of art	<i>Large Horse</i> by Raymond Duchamp-Villon and other works of art by Duchamp-Villon, Suzanne and Jean Crotti, Jacques Villon, and Marcel Duchamp's artworks (loans) and exhibitions
18	Languages in collection	French, English
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	Some sketches are included in the letters.
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	Some letters published in Naumann and Obalk's, <i>Affectionately Marcel: Selected Correspondence</i> .
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	Antoine said we could start with the non-posthumous letters that have been published (i.e. letters that were written during MD's lifetime). We should also consider letters from Marcel to Jackie, re: <i>Boîte en Valise</i> , which includes transcriptions, as well as Henri Pierre Roche letters, which are already published. Some things may go to Philadelphia, but family needs to be consulted (issues need to be resolved).
21b	General oversized	
21c	Artifacts	
21d	Art originals	There are sketches on a few letters, along with the <i>Boîte en Valise</i> documentation
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may	There is some isolated water, mold or other damage, but it

	complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	affects just a few documents and they are individually sleeved.
22	Access points	
22a	Descriptive standard(s) already used	Local
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	The Excel spreadsheet descriptions will be fairly simple to ingest into another metadata creation system after data clean-up.
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Physically arranged by correspondent, then in chronological order (however, correspondents are not alphabetical); item-level spread sheet for most letters, but only used locally (not publically available).
23b	Existing level of processing: Digital materials	None digitized
23c	Level/type of processing needed for portal: Physical materials	The materials may a little refinement, but mostly logical arrangement in binder boxes.
23d	Level/type of processing needed for portal: Digital materials	Some refinement of the Excel spreadsheet is necessary. Some items are described more broadly and will need more detailed description for security purposes.
24	Biographical/historical information	<p>b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>American born French artist active also in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our</p>

		<p>understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&st art=1#firsthit</p>
25	<p>Scope/contents of collection Arranged according to correspondent, then chronological</p> <p>(1) Boîte noir, 1940s-1970s @ 100 items</p> <p>(2) Boîte gris, 1940s-1963 @ 100 items These will be slowly made available over time</p>	<p>The collection include one black (noir) binder box of original MD letters, one grey (gris) binder box of original Villon-MD letters, one box of photocopied letters from other repositories and one box of postcards.</p> <ul style="list-style-type: none"> • The bulk date is from the later part of MD's life; a few letters were sent to Teeny after his death. • There is a lot of Dada and Surrealist ephemera and subject files. • Correspondents include Suzanne Duchamp and Jean Crotti, as well as H.P. Roche to Duchamp (best well-documented in black box) • Interesting single letters by Jean Cocteau, Henri Cartier Bresson, Joan Miro • Topics covered: various exhibitions, state of the art world, personal topics • Jacques Villon (aka Gaston) Boîte (chronological order) • Includes correspondence from Marcel to Jacques (Gaston) and Gabrielle (99%) • A few letters from Katherine Dreier • Also a small amount of letters from Marcel's mother to him from 1910s • Includes some rough sketches and postcards • Duchamp to Villon; but MD destroyed letters after he received them (unless Teeny saved them); some are important

	(3) Box of photocopied letters	<ul style="list-style-type: none"> • Very interesting letters; altogether, nice time span
	(4) Box of postcards	<ul style="list-style-type: none"> • sent from repositories, researchers, other MS owners • Includes postcards addressed to Teeny and/or MD, which are also listed in the inventory; postcards could be fun for portal, shows their humanity
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Only 3 pieces of paper had water/mold damage; everything is pretty much in mylar sleeves and stable.
26b	Quality of housing: 4/5	Everything is in binder boxes, which seems to be the standard in France, but there is a chance of bending documents (binders are technically non-archival).
26c	Physical access: 4/5	There is an inventory (Excel spreadsheet), mostly item-level, but no collection-level record or scope record.
26d	Intellectual access: 4/5	There is a lot of item-level description, but will need to be tweaked to adhere to standards.
26e	Interest: 5/5	Original Duchamp correspondence is very rare and this is an important trove of letters for the scholarly community. The family papers help illuminate influences and shared experiences when direct documentation of Marcel's life is lacking.
26f	Documentation quality: 5/5	<p>While this is not a comprehensive body of correspondence (the bulk dates from the artist's later life) it is more extensive than most repositories. It is especially rich with letters from his closest associates, such as H.P. Roche, Suzanne Duchamp, and Jean Crotti.</p> <p>Alexina kept carbon copies of outgoing correspondence; Marcel would draft letters on the back of his correspondence, but not always to the same person; he would sometimes send response on same letter (à la Anne d'Harnoncourt).</p>
26g	Research value rating: 10/10	Given the number of rare and unique letters, this is a significant collection that any serious Duchamp scholar would need to consult.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

1	Date of survey	1/28/15
2	Surveyor(s)	CDG and SKA, AM, Dona
3	Time started/ended	2/3 3:00pm - 5:30; 2/4 10-11
4	Creator of collection	Suzanne Duchamp, Duchamp family, and others
5	Title of collection	Photographs and negatives
6	Collection number	
7	Collection dates: Inclusive	1900s - 1970s
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Photographs identified on sheets and inventoried in Filemaker Pro-database
9j	At least one of these is publicly accessible	Negatives are numbered and inventoried; can share if asked
10	Intellectual property	
10a	Provenance	Suzanne Duchamp produced the majority of images; check the back of photographs for her writing. 2 binder boxes include Marcel Duchamp images from a different source; they were scanned and organized by Ecke Bonk.
10b	Copyright holder	
10c	Moral rights holder	Marcel Duchamp Estate and Patrick Jullien
10d	Donor/source	Suzanne Duchamp and Alexina Duchamp; several things got mixed up over time.
10e	Date of gift/acquisition	1963, when Suzanne passed away; 1995, Alexina Duchamp
10f	Contact for overall collection management	Association Marcel Duchamp and Patrick Jullien (It should be okay to potentially use in portal for educational purposes for no charge (see with Patrick Jullien)
10g	Contact for rights permission	Association Marcel Duchamp and Patrick Jullien, (contact Association Duchamp Villon Crotti)
10h	Contact for publication and use	Association Marcel Duchamp and Patrick Jullien, (contact Association Duchamp Villon Crotti)
10i	Contact for research access	Association Marcel Duchamp and Patrick Jullien

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Repository/Collection: Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

11	Restrictions to the collection (donor/repository imposed)	Okay to view images, but no charging or download (what Patrick has requested)
11a	Portion of collection affected	All; no commercial use
11b	Deadline for restriction	N/A
12	Sensitive material	None, except for use restrictions above
13	Physical extent	6 ft
13a	Linear/cubic feet	2 ¼ preservation binders; 1 ½ regular binder negatives 2" box (came in a valise from Suzanne)
13b	Number of containers at 300 images per binder 150-200 average	2 preservation binders of photographs 1 binder negatives 1 flip-top box - duplicate photographs(@ 50) numbered according to negatives
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	MD images and family have been scanned; @ 700 portraits scanned for researchers; listed for people publishing things. The scanning was overseen by Valerie. There has been no new scans done since she left, but Antoine can do anything we may need for the portal.
14b	Material type for digital surrogates	JPEG and TIFF; 300 dpi
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	"4D Runtime" and Filemaker Pro databases. Valerie set up the two systems and some image files are housed on a different external hard-drive. There may be master files, with some on CD-Rom.
14f	OCR/text-searchable document available	
15	Location(s) of collection	Family home, France
16	Separated materials	There may be more photographs tucked away here and there, but most seem to be compiled already; possibility more will emerge as the family works through materials.
17	Related materials	
17a	Collections in-house	MD correspondence MD exhibition files Family records
17b	Relationship to collections in-	Provides additional context

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

	house	
17c	Collections elsewhere	Alexina and Marcel Duchamp Paper (MDP) at PMA. There are some duplicates at the Centre Pompidou, which were made by Suzanne, given to her sister Madeleine, and then to the Pompidou. Some photographs may also be held by Patrick Jullien. There are also copies of family photographs at PMA in the Marcel Duchamp Exhibition Records and in the Fonds Famille Duchamp at the Bibliothèque Kandinsky.
17d	Relationship to collections elsewhere	Same provenance as PMA and CP/BK collections; these images were simply retained by the family.
17e	Relationship to work of art	Exhibition objects relates to some works.
18	Languages in collection	Inscriptions in French
19	General format/genre of collection	Photographs, negatives (film and glass)
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	Some photos by Man Ray, one signed and sent to Alexina.
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	Antoine can scan for us anything that we would want. He said it would be good to include images of family over time or images of MD that the PMA doesn't have.
21b	General oversized	Some portraits and installation photographs are oversized and housed separately.
21c	Artifacts	
21d	Art originals	Man Ray photographs and a Jacques Villon ink drawing on top of photograph, which is signed.
21e	Computer storage units	Mac desktop and external hard-drive houses the digitized photographic files.
21f	Audio/visual materials	Some photographs have been digitized, but no video/audio exists that we know of yet.
21g	Film (negative, slide, microfilm, motion picture)	Film negatives
21h	Glass	Glass negatives
21i	Photographs (digital/print)	Photographic prints and scans
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Some photographs are faded, have tears that could be mended; some negatives slightly buckled; glass negatives are fragile (maybe they should not be in binder and need more stable housing?)
22	Access points	

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Repository/Collection: Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

22a	Descriptive standard(s) already used	Not sure if any standard was implemented by Valerie, but it might be good to ask Dona for an example of database record of digitized photos; she already said she can send us the Excel inventories of the physical materials.
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	It could be fairly simple to import Excel inventories into a metadata creation system.
22e	Repository willingness to adapt to future usage	The family doesn't have the staff to support this fully right now.
22f	Existing/potential barriers to shared metadata and access points	Idiosyncratic organization of both physical and intellectual descriptions and arrangement (mostly imposed by Valerie; Antoine now is rearranging and refining). Not sure if strict metadata will be upheld for entire collections.
23	Processing levels	
23a	Existing level of processing: Physical materials	There is some item-level description for negatives. The photographs have been scanned and described on item level in in-house inventory
23b	Existing level of processing: Digital materials	The images that have been scanned are described on item level in in-house inventory.
23c	Level/type of processing needed for portal: Physical materials	It seems like the physical arrangement needs to be refined and existing inventories should be updated with new locations.
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	The three boxes of MD portraits provide great documentation of Marcel's later life, including friendships with other artists (Man Ray, Max Ernst, and Dorothea Tanning, etc.), along with exhibition openings and events, personal travels, and various personal portraits. The family photographs include images of a very young Marcel, his siblings, some of his parents. There are quite a few groups of photos of Suzanne Duchamp (with and without Jean Crotti) throughout her life and document her friendships with artists (i.e. Jean Cocteau, Picasso, etc.). Photographs of Jacques Villon during WWI are very interesting and document an important turning point for him, Marcel, and the family.
25	Scope/contents of collection Family photographs labeled	Portraits and a flip-top box with duplicate photographs <ul style="list-style-type: none"> 1 binder of photographs: Villon family, Duchamp-

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

	<p>They have doubles of many of these in other boxes</p> <p>@700 scanned were in a box, organized by Valerie and Jackie</p> <p>Not scanned, not inventoried</p> <p>Objects</p> <p>Numbering system set up by Ecke, inventoried and scanned (TIFF files)</p> <p>Scanned if they have a number - most scanned not at all</p>	<p>Villon, specific to the war</p> <ul style="list-style-type: none"> • 1 binder photographs: mostly Suzanne, labeled with her writing; includes photograph by Man Ray and images of Picabia and Picasso (they had a beach house nearby) • 1 binder of negatives: numbered and inventoried; both film and glass negatives • 1 box (3"): installation photographs, 1963-1986 • 16 binders (35"): black and white object photographs for catalogue raisonne. organized by catalogue number. There are 5 additional and new binders (9") • 3 binder boxes: MD photographs with some negatives; white paper inserts organized and labeled by Ecke Bonk • 4 binders (1 ft): copies of photos in PMA • 1 oversize clamshell box (2"): duplicates from PMA trade • 2 portfolios (3"): oversized portraits
26	Ratings (based on PACSCL method)	
26a	Condition of material: 3/5	Some photographs faded, torn, but now stabilized, some negatives show slight buckling
26b	Quality of housing: 4/5	Very good for the photographs held in acid-free photograph albums with photo corners. However, some are held in commercial binders or flip-top document cases, which are not archival and could potentially receive more wear and tear (Antoine acknowledged they could be better stabilized)
26c	Physical access: 4/5	<p>Pretty much everything described to item level on back of photograph or in the album.</p> <p>Family images carefully labeled in pencil on mounting sheets or on back of photographs.</p> <p>For the Marcel Duchamp images labeled by Ecke Bonk: all</p>

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** Association Marcel Duchamp/Suzanne Duchamp, photographs and negatives

		have a catalog number that corresponds to digital files and have item-level description.
26d	Intellectual access: 3/5	Various inventories exist, including those on the item level, in the digitized photo database and in Excel. There is no collection-level record or finding aid; none of this is publically accessible or available online; onsite access is strictly limited.
26e	Research interest: 5/5	This is a fairly detailed visual record and view into life of a significant artist in the 20 th century. The collection provides complementary visual record to publically available collections, including some images that are not available anywhere else.
26f	Documentation quality: 4/5	The collection has a decent breadth to it; especially with family, installation photographs, and portraits, especially later in MD's life.
26g	Research value rating: 9/10	This is an important collection for any serious Duchamp scholar to reference.

Collections at the Centre Pompidou for the Marcel Duchamp Portal

1-The works and their documentation

A- Mapping of the works in the MNAM's collection

The « mapping » lists the technical information of the artwork (ex. Title, date, technique, means of entry into the collection, inventory number, bibliography, list of exhibitions and photographs of the work). This information is managed by the GCOLL database which is an in-house tool allowing for the management of the art works. This database is easy to use for an external portal.

B- The Artworks files from the Modern Art Collection and the Graphic Arts Collection

The artworks files document each work in the museum collection and provide a precious research tool for researchers and art world professionals. At the moment, these files are neither digitized nor managed by an archive management software program. They can however be consulted upon appointment. The files trace not only the history of the artwork but also provide a wealth of documentation that is specific to the artwork. There are 49 artwork files in all, 30 are kept in the **Modern Art Department** and 19 in the **Graphic Arts Department**. It is important to note that all of Duchamp's manuscript notes have been transcribed by the Graphic Art Department and digitized. They are accessible on GCOLL. The portal should also include the English version (the importance of a bilingual portal).

Each file is organized in the same way, whatever the medium:

- History (the artwork's means of entry in the collection, the decree, labels and inscriptions)
- Exhibitions (copies of catalogue entries and lists)
- Bibliography (catalogue raisonné, academic revues, exhibition catalogues even if the work is not exhibited, monographies, press, etc.)
- Analogy (other examples, preparatory drawings for paintings, other versions of paintings etc.)
- The confidential file (this includes information relating to the artwork's means of entry into the collection (contracts, certificates, notes from the acquisition committee, reports, statements etc.)
- **The collection of the Photography Department.** The files are organized in the same way however the collection includes both works by Marcel Duchamp and works where Duchamp is the subject. In summary, the collection holds 2 works by Duchamp: *La Boite de 1914*, 1913 – a box of 13 glass plates and the photo *Couverture cigarette*, 1936 as well as 281 photographs related to Duchamp or with Duchamp as a subject. The collection also includes about one hundred negatives related to Duchamp.

- **The Department of Experimental Cinema** has one artwork file relating to Duchamp for the film *Anemic Cinema*.

2-The Conservation Files

There are as many conservation files as there are artworks and they are classified in the same way according to inventory number. These files are of various size and organization. They trace the history of interventions on the artwork and include important information such as conservation reports, notes on interventions, handling and hanging recommendations, technical and scientific information, installation protocols as well as photographs of details of the artwork both before and after restoration. The most important file is devoted to the restoration of the *Fountain* after it was damaged due to the Pinoncelli Affair during the Dada exhibition at the Centre Pompidou in 2005. These files are neither digitized nor computerized, they are printed and kept by the museum's Conservation Department and can only be consulted in-house.

3-The Archives

A- The Bibliothèque Kandinsky Archives Collection

The Bibliothèque Kandinsky holds several collections related to Marcel Duchamp. The Duchamp family collection is one of the most important and documents both the life and work of Marcel Duchamp but also Jacques Villon, Raymond Duchamp-Villon and Suzanne Duchamp. The collections of Brancusi, Kandinsky, Brauner, Breton as well as the galerie La Hune include several documents related to Marcel Duchamp. Other important archives can be found in the general manuscript collection and the general photography collection which are artificial collections created further to different gifts or acquisitions.

The museographic collection includes views of temporary exhibitions at the Centre Pompidou since 1977, it is digitized and indexed and offers a wealth of documentation on the history of exhibitions.

The Bibliothèque Kandinsky holds other important documentary collections such as the 1947 Surrealist exhibition catalogue with the work *Prière de toucher* by Marcel Duchamp. Other books have already been digitized such as *The Blind Man*. The bibliothèque also owns rare posters such as that of the exhibition at the Galerie Claude Givaudan in 1967.

B- The exhibition files from the Centre Pompidou Administration Archives

The Centre Pompidou Administration Archives hold all files related to the organization and conception of the museum's exhibitions. They represent an important source of information concerning the provenance of the artworks and allow for an understanding of the history of the elaboration of exhibitions (exhibition hanging plans, list of works, loan request, press releases and press files). The files that are interesting for the portal are those relating to the 1977 inaugural exhibition "*L'Oeuvre de Marcel Duchamp*" and the 2014 exhibition organized by Cécile Debray "*Marcel Duchamp la peinture, même*".

These files are organized as follows :

- The exhibition file :
 - Preparation of the exhibition
 - Registrar Management of the exhibition
 - The Livre d'Or
- The press file
- General correspondence
- The poster (digitized)

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Bibliothèque Kandinsky/Archives/Marcel Duchamp Divers, Photograph, Sound

1	Date of survey	1/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	11:20 am – 2:00 pm
4	Creator of collection	Bibliothèque Kandinsky (artificial collection) various authors
5	Title of collection	Combined survey of various (no complete fonds) materials from: "Divers Marcel Duchamp," "Marcel Duchamp sound recordings" and photography archive of Marcel Duchamp. A survey record was created for these three artificial collections.
6	Collection number	Various (see provenance note below; it seems important to keep the numbers associated with the collections/creators they came from)
7	Collection dates: Inclusive	1930s-1960s
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Combination of fond, folder, or item inventory online
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	Images appear to have a unique identifier online
9e	Donor/control file	
9f	Printed card catalogue	For some
9g	OPAC catalogue record	Bibliothèque Kandinsky OPAC record (sub-fond level)
9h	Union catalogue record	
9i	Box/folder level inventory	For some, item level record
9j	At least one of these is publicly accessible	Most appear to have some kind of inventory record See the printout of list
10	Intellectual property	
10a	Provenance	<p>Various; see inventory sheet for the fond that a particular grouping was separated from</p> <p>Divers Marcel Duchamp box had folders from: BRY098A-001 FGPDAL 331-001 Boite surrealisme FGM DUC.S P1 3946-3947 Duchamp Villon: FGM DUC.V C1 3932 C2 3933 C3 3934 C4 3935 C5 3936 C6 3937</p>

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Repository/Collection: _____

		<p>C7 3938 C8 3939 FGM DUC.V P1 3940 FGM DUC.V C9 3941 C10 3942 C11 3943 FGM DUC.V P2 3948 P2 3949 P2 3950</p> <p>Archives Sonia Delaunay Fonds Brauner (box 2): DUC C1 a C7 FGM DUC Ms1 10646; Ms1 10666 ("A thousand end games") Fonds Man Ray (box 2) [28 letters, Marcel and Teeny Duchamp]</p>
10b	Copyright holder	See the original collection information for separated items
10c	Moral rights holder	"
10d	Donor/source	"
10e	Date of gift/acquisition	
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	RMN (Image) / Donor's estate Marcel Duchamp Estate for Duchamp related material
10h	Contact for publication and use	From the website: authorization of the author and successors, and authorization of the Bibliothèque Kandinsky library department head
10i	Contact for research access	Make appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	Check with the Bibliothèque Kandinsky staff
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2 ½" wide box - photographs 2" manuscript material within 2 nd box
13b	Number of containers	2
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	1) Victor Brauner Fonds, 8 items; 2) Sound recordings, 3 items; 3) Photographs, 4 groupings; 4) Animation, 1
14b	Material type for digital surrogates	300 dpi TIFF
14c	If online, URL for digital	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _____

	surrogates	
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	
16	Separated materials	The material in question appears to be separated from their original fonds. They were grouped together because they relate in some way to Marcel Duchamp.
17	Related materials	
17a	Collections in-house	Duchamp dossier
17b	Relationship to collections in-house	The dossier is also an artificial collection, gathered together from diverse sources.
17c	Collections elsewhere	The Marcel Duchamp Research Collection at the PMA (also a Duchamp-related artificial collection assembled by Museum staff); the chess series in the Alexina and Marcel Duchamp Papers (PMA), which contains a group portrait with a young Jacqueline Monnier.
17d	Relationship to collections elsewhere	These items relate to the collections with the original materials; also relates to PMA collections with similar subjects and creators.
17e	Relationship to work of art	
18	Languages in collection	French, English
19	General format/genre of collection	
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	Digitized sound recordings

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _____

21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Print and some digitized online
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder and item
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	Possibly additional item-level
23d	Level/type of processing needed for portal: Digital materials	Folder to item
24	Biographical/historical information	Marcel Duchamp , (born July 28, 1887, Blainville, Fr.—died Oct. 2, 1968, Neuilly), French-American artist who broke down the boundaries between works of art and everyday objects. After the sensation caused by “Nude Descending a Staircase, No. 2” (1912), he painted few other pictures. His irreverence for conventional aesthetic standards led him to devise his famous ready-mades and heralded an artistic revolution. Duchamp was friendly with the Dadaists, and in the 1930s he helped to organize Surrealist exhibitions. He

		<p>became a U.S. citizen in 1955.</p> <p>Sonia Delaunay, original name Sofia Ilinitchna Terk (born November 14, 1885, Gradizhsk, Ukraine, Russian Empire [now Ukraine]—died December 5, 1979, Paris, France), Russian painter, illustrator, and textile designer who was a pioneer of abstract art in the years before World War I.</p> <p>Man Ray, original name Emmanuel Radnitzky (born August 27, 1890, Philadelphia, Pennsylvania, U.S.—died November 18, 1976, Paris, France), photographer, painter, and filmmaker who was the only American to play a major role in both the Dada and Surrealist movements.</p> <p>Victor Brauner (born 15 June 1903; Piatra Neamț, Romania—Died: 12 March 1966; Paris, France) is the most important painter of the Romanian avant-garde. After his early Impressionist and Expressionist works, he has contributed to every avant-garde movement/group. However, most of his oeuvre fits within Surrealism, Brauner being regarded as one of the major pre- and post-war Surrealist painters. His active years were 1919 – 1966.</p>
25	Scope/contents of collection	<p>This is a combined survey of various (no complete fonds) of materials from "Divers Marcel Duchamp," "Marcel Duchamp sound recordings" (inventory sent by Karine, only available in reading room), and photography archive of Marcel Duchamp (one binder box of photographic prints).</p> <p>The binder box's photographic sleeves had individual catalogue numbers. There was a sticky note on box denoting "60" (box number or contents/item count?). Karine sent Susie and Christiana inventory of digitized sound recordings that are online but only available in the Bibliotheque Kandinsky Archives reading room computers.</p> <p>For the Victor Brauner correspondence, there are mentions of Peggy Guggenheim, which are relatively rare (little correspondence exists between MD and PG), which is potentially important.</p> <p>The Duchamp/Man Ray correspondence is more extensive than other groupings and is also potentially important.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Everything in good shape and not at risk for further

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _____

		deterioration.
26b	Quality of housing: 4/5	Everything is stable and fine for now.
26c	Physical access: 3/5	There is some item-level description and cataloguing.
26d	Intellectual access: 3/5	There are partial item and folder level inventories are available on online for certain groups of materials.
26e	Research interest: 4/5	There are very interesting things among these materials, along with items that could be important for specific research (i.e.: Man Ray correspondence).
26f	Documentation quality: 3/5	While the materials are not extensive in any one category, the Man Ray and Brauner correspondence contains significant information.
26g	Research value rating: 7/10	It is likely that the original artist correspondence and audio-visual materials will be a high priority for inclusion in the research portal. This group of materials could provide a nice variety of resources.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: _Cabinet d'art graphique / Notes autographes pour *La Boîte Verte*/AM 1997-96

1	Date of survey	1/26/15
2	Surveyor(s)	CDG, SKA, MA
3	Time started/ended	2:40 pm – 3:40 pm
4	Creator of collection	Marcel Duchamp
5	Title of collection	Notes autographes pour <i>La Boîte verte</i>
6	Collection number	AM 1997-96
7	Collection dates: Inclusive	1912-1915
8	Collection dates: Bulk	1912-1915
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	Public database
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Item-level inventory
9j	At least one of these is publicly accessible	Yes, available online centrepompidou.fr; each image
10	Intellectual property	
10a	Provenance	Anonymous. CONFIDENTIAL: Alexina Duchamp, dation (given in lieu of taxes to the state)
10b	Copyright holder	RMN (photo)/Succession Marcel Duchamp (artist)
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Alexina Duchamp
10e	Date of gift/acquisition	1997
10f	Contact for overall collection management	Jonas Storsve
10g	Contact for rights permission	Reunion des Musees Nationaux/RMN (image)/ Association Marcel Duchamp (content)
10h	Contact for publication and use	Anne Lemonnier/Association Marcel Duchamp
10i	Contact for research access	Anne Lemonnier
11	Restrictions to the collection (donor/repository imposed)	Restricted control files
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2 ½ inches
13b	Number of containers	1 clamshell box (red)

13c	Number of volumes	1
13d	Number of items (unboxed)	62 items
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	18 out of 62 scanned
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	http://www.centrepompidou.fr
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Cabinet d'art graphique
16	Separated materials	Some notes were missing prior to donation (as per A.L.). In time they may be found and join the rest of the notes. Some were included in deluxe versions of <i>Boîte en valise</i> , and deluxe Boite Verte , which were given to a number of individuals (?).
17	Related materials	
17a	Collections in-house	
17b	Relationship to collections in-house	Relates to <i>Notes autographes <posthumous></i> (1997-98) and <i>Possible</i> (1997-97) and La Boite blanche "A l'Infinif" (1967), Boite de 1914
17c	Collections elsewhere	Some of the separated notes were included in deluxe versions of <i>Boîte en valise in deluxe Boites vertes</i> .
17d	Relationship to collections elsewhere	Original materials that the surrogates in <i>La Boîte verte</i> are based upon. MoMA original notes for "A l'Infinif" (or La Boîte blanche); Boite de 1914.
17e	Relationship to work of art	<i>The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)</i>
18	Languages in collection	French
19	General format/genre of collection	Manuscripts
20	Artistic format(s) of collection	Ink on paper, pencil
20a	Item(s) that could be considered a work of art	All
20b	Ways in which item is	Centre Pompidou publications; Marcel Duchamp dans les

	documented as work of art (publication, exhibition, blog, etc.)	Collections au Centre Georges Pompidou Musee National d'Art Moderne
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	Yes, they would be willing to contribute all of them
21b	General oversized	
21c	Artifacts	
21d	Art originals	All
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	None – they are all in mylar sleeves.
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	Anne is willing to refine the current description.
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item-level
23b	Existing level of processing: Digital materials	Item level for 18 out of 62 that are digitized; complete record with tombstone information (same for non-digitized items, too). Preservation metadata is not online.
23c	Level/type of processing needed for portal: Physical	Already processed

	materials	
23d	Level/type of processing needed for portal: Digital materials	Complete, item-level cataloguing; just needs digitization
24	Biographical/historical information	<p>b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>French and American artist active also in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&st=art=1#firsthit</p>
25	Scope/contents of collection	<p>62 of the 93 original notes relating to <i>La boîte verte</i>.</p> <p>Transcriptions of the notes in object file, copied from Michel Sanouillet's book, in the database. + Translation by G.H. Hamilton</p> <p>Also in object file: documentation of what is missing.</p> <p>Problem: not precise word files, typographical characters. It's important to understand his process, but hard to make people understand what he was trying to say.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	The paper is slightly worn, but the fasteners are removed

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Repository/Collection: _ Cabinet d'art graphique / Notes autographes pour *La Boîte Verte*/AM 1997-96

		and each item is isolated and individually sleeved.
26b	Quality of housing: 4/5	The mylar sleeves are good, but in a binder format. Not sure if the clamshell box is acid-free.
26c	Physical access: 5/5	Full arrangement to the item level.
26d	Intellectual access: 4/5	The researcher would have good access to the collection. There is an item-level description, but there isn't a collection level record and it's not in a shared system.
26e	Interest: 5/5	Original notes containing Duchamp's ideas for what will eventually become <i>The Large Glass</i> . We have given it the highest rating for research interest, based on the notes' relationship to the work of art.
26f	Documentation quality: 5/5	While some of the notes are missing, what is there is important as the most comprehensive group of original notes relating to <i>The Large Glass</i> .
26g	Research value rating: 10/10	Highest research value because of their rarity and intrinsic value, even though they've been published. They are historically significant original documents and a rich resource for Duchamp scholarship.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: _Cabinet d'art graphique / Notes autographes
<posthumous>/AM 1997-98

1	Date of survey	1/26/15
2	Surveyor(s)	CDG, SKA, MA
3	Time started/ended	3:45-4:30 pm
4	Creator of collection	Marcel Duchamp
5	Title of collection	Notes autographes < posthumous ????? >
6	Collection number	AM 1997-98
7	Collection dates: Inclusive	1912-1968
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	No documentation
9e	Donor/control file	Confidential
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Item-level inventory
9j	At least one of these is publicly accessible	Yes, public
10	Intellectual property	
10a	Provenance	Anonymous. CONFIDENTIAL: Alexina Duchamp, dation (given in lieu of taxes to the state)
10b	Copyright holder	RMN (photo)/Succession Marcel Duchamp (artist)
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Alexina Duchamp
10e	Date of gift/acquisition	1997
10f	Contact for overall collection management	Jonas Storsve
10g	Contact for rights permission	RMN Association Marcel Duchamp
10h	Contact for publication and use	Anne Lemonnier Association Marcel Duchamp
10i	Contact for research access	Anne Lemonnier
11	Restrictions to the collection (donor/repository imposed)	Restricted control files
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2 ½ inches
13b	Number of containers	1 clamshell box (black)

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ Cabinet d'art graphique / Notes autographes <posthumous>/AM 1997-98

13c	Number of volumes	
13d	Number of items (unboxed)	289 items
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	267 are digitized; 13 are not
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	http://www.centrepompidou.fr
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Cabinet d'art graphique
16	Separated materials	
17	Related materials	
17a	Collections in-house	Notes autographes de <i>La boîte verte</i> (1997-96), Possible (1997-97)
17b	Relationship to collections in-house	The material relates to Duchamp's work process, especially relating to <i>The Large Glass</i> (largest subsection) and other projects
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	<i>The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)</i>
18	Languages in collection	French
19	General format/genre of collection	Manuscripts
20	Artistic format(s) of collection	Ink on paper, pencil
20a	Item(s) that could be considered a work of art	All
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	First published in 1980: <i>Notes</i> , deluxe limited edition, published in Paris by Centre Pompidou
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ Cabinet d'art graphique / Notes autographes <posthumous>/AM 1997-98

21c	Artifacts	
21d	Art originals	All
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Print
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	None
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item-level
23b	Existing level of processing: Digital materials	Item-level
23c	Level/type of processing needed for portal: Physical materials	None
23d	Level/type of processing needed for portal: Digital materials	Remaining 13 need to be digitized
24	Biographical/historical information	<p>b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>French American artist, active also in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of</p>

		<p>possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&st=art=1#firsthit </p>
25	Scope/contents of collection	<p>289 autograph notes; transcription in object file.</p> <p>Paul Matisse organized the notes into 4 categories: 1-46, Infrathin (Inframince) 47-166, The Large Glass 167-207, Projects 208-289, Puns</p> <p>By definition, nothing is self-contained (a good point to make overall). With Duchamp, everything relates to everything else; nothing exists in a vacuum. There is no single comprehensive source or documentation of everything. He included manuscripts with deluxe versions of the <i>Boîtes</i>. He himself dispersed archive with facsimiles (and they vary between iterations). This is yet another reason why the portal is so important.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Paper slightly worn, but sleeved in mylar
26b	Quality of housing: 4/5	Mylar sleeves are good, but in binder format, which is not good. Not sure if clamshell is acid-free.
26c	Physical access: 5/5	Item level arrangement
26d	Intellectual access: 4/5	Researcher has good access to the collection. There is an item-level cataloging online, but there isn't a collection level record.
26e	Interest: 5/5	Highest rating; notes are central to development of

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Repository/Collection: _ Cabinet d'art graphique / Notes autographes <posthumous>/AM 1997-98

		Duchamp's thinking and creative process. This is a very significant body of material.
26f	Documentation quality: 5/5	While not entirely comprehensive, it is a large grouping of original manuscript notes, which elucidates the artist's work and philosophy.
26g	Research value rating: 10/10	Highest research value because of the rarity of the artist's notes and their intrinsic value.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: _Cabinet d'art graphique / Possible/AM 1997-97

1	Date of survey	1/26/15
2	Surveyor(s)	CDG, SKA, MA
3	Time started/ended	3:50-4:30 pm
4	Creator of collection	Marcel Duchamp
5	Title of collection	Possible
6	Collection number	AM 1997-97
7	Collection dates: Inclusive	1913/1958 ?
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	Item
9d	Accession record	Not in object file
9e	Donor/control file	Yes, in object file
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	Item-level inventory
9j	At least one of these is publicly accessible	Yes, public
10	Intellectual property	
10a	Provenance	Anonymous. CONFIDENTIAL: Alexina Duchamp, dation (given in lieu of taxes to the state)
10b	Copyright holder	RMN (photo)/ Succession Marcel Duchamp (artist)
10c	Moral rights holder	Association Marcel Duchamp Estate
10d	Donor/source	Alexina Duchamp
10e	Date of gift/acquisition	1997
10f	Contact for overall collection management	Jonas Storsve
10g	Contact for rights permission	RMN, AMD
10h	Contact for publication and use	Anne Lemonnier
10i	Contact for research access	Anne Lemonnier
11	Restrictions to the collection (donor/repository imposed)	Restricted control files
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	None
13	Physical extent	
13a	Linear/cubic feet	5 sheets
13b	Number of containers	1 clamshell box
13c	Number of volumes	
13d	Number of items (unboxed)	5 items
13e	Oversized material	

14	Digital extent	
14a	% of collection with digital surrogates	5 out of 5
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	Http://www.centrepompidou.fr
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	No
15	Location(s) of collection	Cabinet d'art graphique
16	Separated materials	
17	Related materials	
17a	Collections in-house	Notes autographs de <i>La Boîte Verte</i> (1997-96)
17b	Relationship to collections in-house	One of the notes that received special transcription/treatment, which relates to the facsimile book in Library from 1958 with typeset sheets (reproduced in catalogue)
17c	Collections elsewhere	<i>La Boîte Verte</i> surrogates and <i>The Large Glass, La Boite blanche "Al'Infinif 1967, LA Boite de 1914 (PMA, MNAM, ..)</i>
17d	Relationship to collections elsewhere	Note from <i>La boîte verte</i> that received special transcription and treatment
17e	Relationship to work of art	<i>The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), La Boite blanche "Al'Infinif 1967 (original notes at MOMA, La Boite de 1914 (PMA, MNAM, ..)</i>
18	Languages in collection	French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	All
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	First published in 1958: <i>Possible</i> , Alès editions PAB (subsequently published)
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	
21c	Artifacts	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ Cabinet d'art graphique / Cabinet d'art graphique / Possible/AM 1997-97

21d	Art originals	All
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item-level
23b	Existing level of processing: Digital materials	Item-level
23c	Level/type of processing needed for portal: Physical materials	None
23d	Level/type of processing needed for portal: Digital materials	None
24	Biographical/historical information	<p>b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>French American painter, sculptor and writer ?, artist. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual</p>

		<p>approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&st=art=1#firsthit </p>
25	Scope/contents of collection	<p>Directly linked to <i>The Large Glass</i>; complements other notes from <i>La boîte verte</i>.</p> <p>Includes <i>Possible</i> (the manuscript), plus 3 aphorisms. Black cover, pink interior, wax paper, typeset slips of paper are transcriptions of the note. Basically a publication with an edition of 30. Signed by Duchamp, inscribed by Yves Poupard-Lieussou; typographical transcription of the note itself.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Fragile paper, adhesive, but booklet itself is in a mylar sleeve.
26b	Quality of housing: 4/5	The mylar sleeve is good, but in a binder and not sure if the box is acid-free.
26c	Physical access: 5/5	Easily accessible for research.
26d	Intellectual access: 4/5	Individual components described online, but no comprehensive catalog record
26e	Interest: 5/5	Original note, later enhanced by Duchamp. A complex thought that relates to a greater whole, considered to be a work of art in and of itself.
26f	Documentation quality: 4/5	It's comprehensive because it relates to itself.
26g	Research value rating: 9/10	High research value because of the rarity of the notes (originals) and their intrinsic value.

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: _Cabinet d'art graphique /Unidentified facsimiles/uncatalogued

1	Date of survey	1/26/15
2	Surveyor(s)	CDG, SKA, MA
3	Time started/ended	4:15--4:45 pm
4	Creator of collection	Marcel Duchamp
5	Title of collection	Unidentified ? AMD will investigate. facsimiles of notes related to <i>The Large Glass</i>
6	Collection number	Uncatalogued
7	Collection dates: Inclusive	Undated
8	Collection dates: Bulk	
9	Intellectual access	Uncatalogued
9a	Finding aid: Print/online	
9b	Finding aid URL if online	
9c	Finding aid level of description	
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalogue	
9g	OPAC catalogue record	
9h	Union catalogue record	
9i	Box/folder level inventory	
9j	At least one of these is publicly accessible	
10	Intellectual property	
10a	Provenance	
10b	Copyright holder	RMN (photo)/ Succession Marcel Duchamp (content)
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	
10e	Date of gift/acquisition	
10f	Contact for overall collection management	Jonas Storsve
10g	Contact for rights permission	RMN/Association Marcel Duchamp
10h	Contact for publication and use	Anne Lemonnier, Association Marcel Duchamp
10i	Contact for research access	Anne Lemonnier
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	Less than 1"
13b	Number of containers	In the back of the clamshell box that also contains Possible and Note autographs de <i>La Boîte Verte</i>
13c	Number of volumes	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ Cabinet d'art graphique /Unidentified facsimiles/uncatalogued

13d	Number of items (unboxed)	7 items (one carbon and the rest are facsimiles)
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	http://www.centrepompidou.fr
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	No
15	Location(s) of collection	Cabinet d'art graphique
16	Separated materials	
17	Related materials	
17a	Collections in-house	Relates to Notes autographs de <i>La boîte verte</i> (Dation Alexina Duchamp 1997-96) posthumously <i>Possible</i> (1997-97), 1914 Box (Mnam, Centre G. Pompidou, Paris)
17b	Relationship to collections in-house	All document related to [?] Duchamp's thoughts [??] about <i>The Large Glass</i> : the Green Box [?]
17c	Collections elsewhere	Museums with copies of <i>La boîte verte</i> .
17d	Relationship to collections elsewhere	Facsimiles that didn't end up in other <i>La boîte vertes</i> (?) <i>Autograph notes from the White Box</i> (MoMA); <i>1914 Box</i> (PMA and Art Institute of Chicago, etc.); <i>deluxe Boîte-en-valise and deluxe Green Boxes in various museums</i>
17e	Relationship to work of art	<i>Original (PMA coll.) and copies (Tate London, Stockholm Moderna Museet) of The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), Boîte de 1914, Boîte blanche, 1967, To be looked at ... (MoMA), the study for the Malic Moulds (Mnam, Centre Pompidou).</i>
18	Languages in collection	French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	All
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	Unknown
21	Conservation, Preservation, Digitization	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ Cabinet d'art graphique /Unidentified facsimiles/uncatalogued

21a	Portion of collection that could be used on trial basis with portal	Unknown (not catalogued yet)
21b	General oversized	
21c	Artifacts	
21d	Art originals	All
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	None
23b	Existing level of processing: Digital materials	N/A (not digitized)
23c	Level/type of processing needed for portal: Physical materials	Item-level
23d	Level/type of processing needed for portal: Digital materials	Item-level
24	Biographical/historical information	b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).

		<p>French and American artist, active in France and in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&start=1#firsthit</p>
25	Scope/contents of collection	<p>Unidentified [?] facsimiles of notes related to <i>The Large Glass</i>.</p> <p>It's not clear how they were obtained or how they relate to other notes, other than their content (perhaps they didn't end up in other <i>Boîte vertes</i> or <i>Boîte blanche</i> ?) The AMD will inquire.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 3/5	All in one mylar sleeve. Paper quality is somewhat compromised, but stable.
26b	Quality of housing: 3/5	Not individually sleeved, in a binder, non-archival box
26c	Physical access: 1/5	Not catalogued
26d	Intellectual access: 1/5	Not catalogued
26e	Interest: 3/5	Moderate
26f	Documentation quality: 3/5	It would be useful to see how the facsimile notes were produced and how they compare to the originals.
26g	Research value rating: 6/10	Relevant material, but not as important as other Duchamp-related notes in the Cabinet d'art graphique department.

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	12.29.2015
2	Surveyor(s)	Aurélien Bernard
3	Time started/ended	10.30am – 11/30am
4	Creator of collection	Administration Archives Department
5	Title of collection	Duchamp Exhibition Archives
6	Collection number	1992022
7	Collection dates: Inclusive	1977 -
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Yes
9b	Finding aid URL if online	No
9c	Finding aid level of description	Box/Folder
9d	Accession record	
9e	Donor/control file	
9f	Printed card catalog	No
9g	OPAC catalog record	No
9h	Union catalog record	No
9i	Box/folder level inventory	Yes
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Administration Files
10b	Copyright holder	Centre Pompidou, Marcel Duchamp Estate
10c	Moral rights holder	Centre Pompidou, Marcel Duchamp Estate
10d	Donor/source	Centre Pompidou
10e	Date of gift/acquisition	1977, 1992
10f	Contact for overall collection management	Jean-Philippe Bonilli, Administration Archivist jean-philippe.bonilli@centrepompidou.fr
10g	Contact for rights permission	Jean-Philippe Bonilli Association Marcel Duchamp
10h	Contact for publication and use	Jean-Philippe Bonilli ; Association Marcel Duchamp
10i	Contact for research access	Jean-Philippe Bonilli
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	20% (loan requests and issues related to artwork management)
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	5 feet
13b	Number of containers	10
13c	Number of volumes	
13d	Number of items (unboxed)	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky / Fonds Vassily Kandinsky / 239-242

13e	Oversized material	Three or four exhibition posters
14	Digital extent	
14a	% of collection with digital surrogates	20% including correspondence and press material. The posters are also digitized.
14b	Material type for digital surrogates	JPEG, TIFF, PDF
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	2016
14e	System used to manage digital surrogates	OREX
14f	OCR/text-searchable document available	In part
15	Location(s) of collection	Administration Archives Department
16	Separated materials	The posters are kept in the National State Archives but they are digitized and so easily accessible.
17	Related materials	
17a	Collections in-house	
17b	Relationship to collections in-house	These archives are donated by the Museum Director, Heads of different Museum Departments, Curators and Assistant Curators as well as the Publications Department and the Communications Department. Photographs of exhibition hangings are digitized and managed by the Bibliothèque Kandinsky.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	Correspondence with other institutions both in France and internationally
17e	Relationship to work of art	Exhibition views of the hanging of artworks
18	Languages in collection	French, English
19	General format/genre of collection	Administrative
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	None
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	Documents that have already been digitized (posters, press releases)
21b	General oversized	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky / Fonds Vassily Kandinsky / 239-242

21c	Artifacts	No
21d	Art originals	No
21e	Computer storage units	No
21f	Audio/visual materials	No
21g	Film (negative, slide, microfilm, motion picture)	No
21h	Glass	No
21i	Photographs (digital/print)	No
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Brittle paper, staple marks and rusted staples. Some documents are folded.
22	Access points	
22a	Descriptive standard(s) already used	EAD
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	No
23	Processing levels	
23a	Existing level of processing: Physical materials	Box/Folder
23b	Existing level of processing: Digital materials	
23c	Level/type of processing needed for portal: Physical materials	Folder
23d	Level/type of processing needed for portal: Digital materials	Folder
24	Biographical/historical information	The Centre Pompidou Administration Archives were created in 1992 but includes files dating from as far back as 1977 (the opening of the Centre Pompidou).
25	Scope/contents of collection	There are files on the two Duchamp exhibitions organized

		<p>by the Centre Pompidou 1977 and 2014. These files are structured in a similar fashion</p> <ul style="list-style-type: none"> - Press -Posters - Correspondence - An Exhibition file which includes documents relating to the organization of the exhibition and the management of the exhibition as well as the “Livre d’or”. <p>All confidential material is kept in a separate folder within the exhibition file (loan requests etc).</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Good condition
26b	Quality of housing: 3/5	All documents are classified but not according to specific conservation standards
26c	Physical access: 4/5	Accessible to the public upon appointment
26d	Intellectual access: 3/5	There is a finding aid but it is not accessible to the public
26e	Research interest: 4/5	Interesting for people researching the Duchamp exhibitions, hangings, list of works, conception of an exhibition theme etc and contacts with collectors.
26f	Documentation quality: 5/5	These files give interesting information about the provenance of Duchamp’s works, how curators understood his work and how it was shown at different times.
26g		

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	12.15.2015
2	Surveyor(s)	Anna Hiddleston, Aurelien Bernard, Camille Morando, Anne Lemonnier
3	Time started/ended	10am – 12am
4	Creator of collection	Modern Art Department, Graphic Arts Department
5	Title of collection	Duchamp Artwork Files
6	Collection number	AM
7	Collection dates: Inclusive	
8	Collection dates: Bulk	1949 -
9	Intellectual access	
9a	Finding aid: Print/online	No
9b	Finding aid URL if online	No
9c	Finding aid level of description	No
9d	Accession record	No
9e	Donor/control file	No
9f	Printed card catalog	No
9g	OPAC catalog record	No
9h	Union catalog record	No
9i	Box/folder level inventory	Folder
9j	At least one of these is publicly accessible	Yes, the folders can be studied upon appointment
10	Intellectual property	
10a	Provenance	Artificial collection
10b	Copyright holder	Centre Pompidou; Marcel Duchamp Estate (for Duchamp-related material)
10c	Moral rights holder	Centre Pompidou / Marcel Duchamp Estate for Duchamp-related material)
10d	Donor/source	MNAM
10e	Date of gift/acquisition	1949 -
10f	Contact for overall collection management	Camille Morando for the Modern Art Collection camille.morando@centrepompidou.fr Anne Lemonnier for the Graphic Arts Department anne.lemonnier@centrepompidou.fr
10g	Contact for rights permission	Camille Morando and Anne Lemonnier Association Marcel Duchamp (for Duchamp related material)
10h	Contact for publication and use	Camille Morando and Anne Lemonnier; Association Marcel Duchamp (for Duchamp related material)
10i	Contact for research access	Camille Morando and Anne Lemonnier
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	10% Each folder has a confidential file which includes information about how the artwork entered the collection

11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	5 linear feet
13b	Number of containers	
13c	Number of volumes	30 folder for Modern Art and 19 folder for Graphic Arts Department
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	None
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	2016
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Modern Art Department and Graphic Arts Department, Centre Pompidou, Paris
16	Separated materials	
17	Related materials	
17a	Collections in-house	It is the documentation for the museum's collection
17b	Relationship to collections in-house	The Bibliothèque Kandinsky keeps photos of the 1977 Centre Pompidou opening exhibition which include views of the hanging of works by Duchamp. The artwork folders are also related to the Conservation folders.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	Documentation of the artwork's exhibition history, acquisition and bibliography
18	Languages in collection	Many
19	General format/genre of collection	Art History
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	No
20b	Ways in which item is documented as work of art	

	(publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Prints and digital
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Newspapers
22	Access points	
22a	Descriptive standard(s) already used	none
22b	Descriptive standards interested in pursuing	To be discussed
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	Nothing has been digitized or catalogued
23	Processing levels	
23a	Existing level of processing: Physical materials	Folders
23b	Existing level of processing: Digital materials	None
23c	Level/type of processing needed for portal: Physical materials	Folders
23d	Level/type of processing	

	needed for portal: Digital materials	Folders
24	Biographical/historical information	
25	Scope/contents of collection	<p>Each folder includes several files under the following headings</p> <ul style="list-style-type: none"> - Artwork's history (entry into the collection, contract, purchase etc) This file is often confidential. - exhibitions (list + documentation) -bibliography (catalogue raisonné, revues, exhibition cat. Even if the artwork is not exhibited, monography, press, etc.) -analogy (other versions of the artwork ie. The readymades, preparatory drawings for paintings, another version of a painting etc. <p>The folder relating to Duchamp's manuscript notes "Notes autographes 1912-1968" AM 1997-98) is a large folder with much documentation.</p> <p>The folder relating to the artwork "La Fontaine" is also large and has a file relating to the Pinoncelli Affair.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 5/5	Recent documentation in good condition
26b	Quality of housing: 5/5	The folders are kept in a stable environment
26c	Physical access: 3/5	Access by appointment only
26d	Intellectual access: 1/5	There is no online access or printed catalogue of these files
26e	Research interest: 5/5	A valuable tool for research. These folders constitute a major source of documentation for the museum's Curators, Assistant Curators and Collection Managers and Archivists
26f	Documentation quality: 5/5	These folders bring together all relevant information about one work and allow for the researcher to have an in-depth knowledge of the work's history, conception and interpretation.
26g		

NEH Duchamp Research Portal, 2014-2015

Survey worksheet

Repository / Collection name / Collection number: Bibliothèque Kandinsky /Constantin Brancusi Fonds/Brancusi B5 Fund

1	Date of survey	1/30/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	10:15 am – 12:00 pm; 1:30 – 2:30 pm
4	Creator of collection	Constantin Brancusi
5	Title of collection	General: Constantin Brancusi Fonds Specific: Correspondance échangée entre Constantin Brancusi et Marcel Duchamp
6	Collection number	BRAN 1, BRAN 5, BRAN 57
7	Collection dates: Inclusive	1914-1956, undated
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	Not permanent link; navigate through advanced search on title: Marcel Duchamp + Brancusi=> select archives
9c	Finding aid level of description	Item
9d	Accession record	Yes (accession register, papers)
9e	Donor/control file	Yes
9f	Printed card catalog	No
9g	OPAC catalog record	Bibliothèque Kandinsky online catalog (except sub fond level, not described)
9h	Union catalog record	No
9i	Box/folder level inventory	Item-level inventory at the sub-fond level; item-level lists are provided in the boxes
9j	At least one of these is publicly accessible	Yes (see above)
10	Intellectual property	
10a	Provenance	Dation, 1957 (the other sub fond is legacy, 1988)
10b	Copyright holder	Brancusi estate, Association Marcel Duchamp (for Duchamp-related material) Marcel Duchamp Estate (for Duchamp, Alexina Duchamp and Jacqueline Matisse related material), Pierre Matisse Estate
10c	Moral rights holder	Brancusi estate, Marcel Duchamp Estate (for Duchamp, Alexina Duchamp and Jacqueline Matisse related material), Pierre Matisse Estate
10d	Donor/source	Constantin Brancusi
10e	Date of gift/acquisition	1957
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Brancusi estate / Association Marcel Duchamp (content)
10h	Contact for publication and use	From the website: authorization of the author and successors and authorization of the Bibliothèque Kandinsky Library Head

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky /Constantin Brancusi Fonds/Brancusi B5 Fund

10i	Contact for research access	Make an appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	The correspondence series frequently mentions sale of Brancusi's works of art.
13	Physical extent	
13a	Linear/cubic feet	< 3 inches
13b	Number of containers	Two 2 ½ inch clamshell boxes One 3 inch clamshell box
13c	Number of volumes	
13d	Number of items (unboxed)	5 leaves (BRAN 1) + 106 leaves (BRAN 5) + 1 box (BRAN 57)
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	None
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	2016
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliothèque Kandinsky, archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	The Brancusi Legacy regroups artworks, archives, books, photographs and sounds materials.
17b	Relationship to collections in-house	
17c	Collections elsewhere	PMA's Alexina and Marcel Duchamp Papers, Marcel Duchamp Research Collection, Arensberg Archives; Yale/ Beinecke Library's Katherine Dreier Papers; the Art Institute of Chicago's Mary Reynolds Collection
17d	Relationship to collections elsewhere	Photographs of Duchamp and Brancusi in MDP; information concerning Duchamp acting as an agent for Brancusi and/or documentation of his work in patron's collections in MDP, WLA, and Beinecke Library; presumably documentation of his friendship with Duchamp and Mary Reynolds at AIC (?).
17e	Relationship to work of art	Several references, although to Brancusi's work

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky /Constantin Brancusi Fonds/Brancusi B5 Fund

18	Languages in collection	French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Print
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	Unimarc
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	the inventory of the fonds has to be redone regarding to ISAD-G descriptive standards.

23	Processing levels	
23a	Existing level of processing: Physical materials	folder
23b	Existing level of processing: Digital materials	
23c	Level/type of processing needed for portal: Physical materials	None further
23d	Level/type of processing needed for portal: Digital materials	Item/folder
24	Biographical/historical information	<p>Constantin Brancusi was born February 19, 1876, in Hobitza, Romania. He studied art at the Scoala de Meserii (school of arts and crafts) in Craiova from 1894 to 1898 and at the Scoala Natziionala de Arte Frumoase (national school of fine arts) in Bucharest from 1898 to 1901. Eager to continue his education in Paris, Brancusi arrived there in 1904 and enrolled in the Ecole des Beaux-Arts in 1905. The following year, his sculpture was shown at the Salon d'Automne, where he met Auguste Rodin.</p> <p>Soon after 1907, Brancusi's mature period began. The sculptor had settled in Paris but throughout these years returned frequently to Bucharest and exhibited there almost every year. In Paris, his friends included Marcel Duchamp, Fernand Léger, Henri Matisse, Amedeo Modigliani, and Henri Rousseau. In 1913, five of Brancusi's sculptures were included in the Armory Show in New York. Alfred Stieglitz presented the first solo show of Brancusi's work at his gallery "291," New York, in 1914. Brancusi was never a member of any organized artistic movement, although he associated with Francis Picabia, Tristan Tzara, and many other Dadaists in the early 1920s. In 1921, he was honored with a special issue of <i>The Little Review</i>. He traveled to the United States twice in 1926 to attend his solo shows at Wildenstein and at the Brummer Gallery in New York. The following year, a historic trial was initiated in the United States to determine whether Brancusi's <i>Bird in Space</i> was liable for duty as a manufactured object or as a work of art. The court decided in 1928 that the sculpture was a work of art.</p> <p>Brancusi traveled extensively in the 1930s, visiting India and Egypt as well as European countries. He was commissioned to create a war memorial for a park in Turgu Jiu, Romania,</p>

		<p>in 1935, and designed a complex that included gates, tables, stools, and an <i>Endless Column</i>. After 1939, Brancusi continued to work in Paris. His last sculpture, a plaster <i>Grand Coq</i>, was completed in 1949. In 1952, Brancusi became a French citizen. He died March 16, 1957, in Paris.</p> <p>Source: http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/698</p> <p>Article by Paul B. Franklin, Etant Donn�� n.8, 2007</p>
25	Scope/contents of collection	<p>Letters from Marcel Duchamp to Constantin Brancusi are written in blue, black, red ink and in pencil.</p> <p>The collection contains a variety of dates and correspondents, some are signed.</p> <p>Drafts, especially for telegrams, of Brancusi's responses, not signed.</p> <p>Bo��te 1: 1 postcard sent to Duchamp by H.F. Bieling, re: returning Brancusi works.</p> <p>Bo��te 5: The box contains mostly correspondence from Marcel to Brancusi (more than ��/4). Remaining ��/4 of box is comprised of letters to Brancusi from Alexina Duchamp, Pierre Matisse, Jacqueline Matisse, Mary Reynolds, and Jean Crotti. A very important box!</p> <p>Bo��te 57: "The Brummer Gallery, New York, 1933-1934" contains great correspondence between Brancusi and Duchamp, plus great context, re: installation photographs and other related correspondence. The other folders of Brummer Gallery exhibition files, photographs, and correspondence may have some Duchamp overlap (investigate further) but are incredibly important anyway.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	While there has been some wear to the materials, no risk of further deterioration. Documents are individually sleeved in mylar, for the most part. Box 57 has some overstuffed folders.
26b	Quality of housing: 4/5	Materials are housed in individual mylar sleeves, but in binder format and non-archival clamshells. Box 57 materials are in archival folders, but overstuffed.
26c	Physical access: 5/5	The materials are individually cataloged and arranged into

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection:** Bibliothèque Kandinsky /Constantin Brancusi Fonds/Brancusi B5 Fund

		series. There is a print-out of an item-level inventory in the box.
26d	Intellectual access: 5/5	Full item-level inventory and finding aid is available online.
26e	Research interest: 5/5	There is very rich material here for Duchamp scholars. The papers document Brancusi and Duchamp's friendship and business relationship over a long period of time, as well as focused engagement during a specific time frame (1934-1935).
26f	Documentation quality: 4/5	The documentation quality provides significant information and gives context to Brancusi and Duchamp's friendship. It also touches upon several other important relationships (Katherine Dreier, Mary Reynolds, Alexina Duchamp and others).
26g	Research value rating: 9/10	This collection has high research value for any Duchamp scholar seeking a fuller view of Marcel as a friend and business agent. The artists' long-standing association and cultural milieu is well documented. The papers are also more complete than any other body of MD correspondence we've seen at the Bibliothèque Kandinsky. These materials are a clear priority for inclusion in the portal and would be very complementary to collections held by the Duchamp family and the Philadelphia Museum of Art.

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	12/01/2015
2	Surveyor(s)	AB
3	Time started/ended	
4	Creator of collection	Victor Brauner
5	Title of collection	Fonds Victor Brauner
6	Collection number	BRAU ("B2 DUC")
7	Collection dates: Inclusive	1929-1984
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Yes
9b	Finding aid URL if online	No
9c	Finding aid level of description	Item
9d	Accession record	Yes
9e	Donor/control file	
9f	Printed card catalog	No
9g	OPAC catalog record	Yes
9h	Union catalog record	No
9i	Box/folder level inventory	Item level inventory
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Legs Jacqueline Brauner, 1968
10b	Copyright holder	Marcel Duchamp Estate (for Duchamp-related material)
10c	Moral rights holder	Marcel Duchamp Estate (for Duchamp-related material)
10d	Donor/source	Jacqueline Brauner
10e	Date of gift/acquisition	1986
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Association Marcel Duchamp (for Duchamp-related material)
10h	Contact for publication and use	From the website: authorization of the author and successors and authorization of the Bibliothèque Kandinsky Library Head
10i	Contact for research access	Make an appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	<1 feet
13b	Number of containers	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/Fonds Famille Duchamp

13c	Number of volumes	
13d	Number of items (unboxed)	8 items
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	Duchamp letters are digitized
14b	Material type for digital surrogates	JPEG TIFF
14c	If online, URL for digital surrogates	http://bibliothequekandinsky.centrepompidou.fr/catalogue/doc/fondsphoto/cgi-bin/image.asp?ind=8818DUC&no=FondsBraunerB2DUC&id=8818DUC
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	OREX local system
14f	OCR/text-searchable document available	no
15	Location(s) of collection	Archives
16	Separated materials	
17	Related materials	Publication by the Centre Pompidou about the Fonds (Victor Brauner, écrits et correspondance , 1938-1948)
17a	Collections in-house	The 1986 legs of Jacqueline Brauner regroups paintings, drawings, books and archives.
17b	Relationship to collections in-house	The 1986 legs of Jacqueline Brauner regroups paintings, drawings, books and archives.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	2 letters from Marcel Duchamp to Victor Brauner of this correspondence are in the Julien Levy Correspondence (Victor Brauner, écrits et correspondance , 1938-1948)
17e	Relationship to work of art	
18	Languages in collection	French
19	General format/genre of collection	Manuscript
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/Fonds Famille Duchamp

21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	UNIMARC, XML
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD finding aid will be online soon
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing needed for portal: Physical materials	item
23d	Level/type of processing needed for portal: Digital materials	Item/ folder
24	Biographical/historical information	Victor Brauner (born 15 June 1903; Piatra Neamț, Romania- Died: 12 March 1966; Paris, France) is the most

important painter of the Romanian avant-garde. After his early Impressionist and Expressionist works, he has contributed to every avant-garde movement/group. However, most of his oeuvre fits within Surrealism, Brauner being regarded as one of the major pre- and post-war Surrealist painters. His active years were 1919 – 1966.

Né le 15 juin 1903 à Piatra Neam? en Roumanie et mort le 12 mars 1966 à Paris. La famille Brauner s'installe pendant quelque temps à Hambourg, puis à Vienne en 1913, revient en Roumanie en 1914, se fixe enfin à Bucarest en 1918. Il étudie à l'École des Beaux-arts de Bucarest de 1919 à 1921.

Evoquant sa jeunesse il citait quelques faits marquants : la révolte en Moldavie, les séances de spiritisme organisées par son père auxquelles il assiste en secret, le passage de la comète de Halley en 1911.

En octobre 1924, il expose ses œuvres et édite, avec Ilarie Voronca, une revue Dada, 75 H.P. (un seul numéro), dans laquelle il écrit le manifeste de la « picto-poésie ». Ni tout à fait peinture, ni tout à fait poésie, la « picto-poésie » juxtapose des formes géométriques différenciées selon la couleur et la touche du pinceau, où s'inscrivent des lettres tracées à la main ou au pochoir, formant dans l'esprit à la fois futuriste, dadaïste et constructiviste, un vocabulaire dont la signification ne prend sens que par leur inscription sur la toile et soulignent l'expression dynamique de l'image. Son jeune frère Théodore Brauner deviendra d'ailleurs une figure marquante de la photographie surréaliste.

Un premier voyage à Paris, en 1925 lui fait découvrir Giorgio De Chirico et les surréalistes. Mais ce n'est qu'en 1932, installé à Paris, qu'il prend contact avec ces derniers grâce à Yves Tanguy. Il commence une série de tableaux autour du symbole de l'œil énucléé (Salomé). En 1934 a lieu sa première exposition parisienne à la galerie Pierre, exposition dont André Breton préface le catalogue. Après un retour à Bucarest, en 1935, il revient à Paris en 1938 et partage l'appartement d'Yves Tanguy. En août 1938 il est blessé au visage et perd définitivement son œil gauche. Jusqu'à la déclaration de guerre de septembre 1939, le peintre traverse une période dite des Chimères. Il rencontre Jacqueline Abraham qu'il épousera en 1946, occupant également depuis 1945 un atelier au 2bis, rue Perrel. Après la défaite de juin 1940 et l'occupation partielle de la France par l'armée allemande, Victor Brauner se réfugie

		<p>dans la famille du poète Robert Rius à Perpignan puis circule en zone libre, de Canet-plage à Saint-Filiu d'Amont, Marseille où il rejoint d'autres artistes comme André Breton, Max Ernst, Wifredo Lam, et le militant révolutionnaire Victor Serge, dans l'espoir d'obtenir un visa pour quitter le pays et échapper à la répression. Durant cette période, il participe à la création du Jeu de Marseille (création d'arcanes originales inspirées du Tarot de Marseille) pour lequel il dessine les figures de la medium suisse Hélène Smith et du philosophe Hegel. N'obtenant pas de visa il se cache en Provence grâce à René Char.</p> <p>En 1947, il participe à l'Exposition internationale surréaliste, à la galerie Maeght et présente son être-objet le Loup-table. Après cette exposition, il quitte le groupe surréaliste, sa peinture s'assombrit jusqu'à devenir presque monochrome tandis que les titres de ses œuvres renouent avec l'humour Dada : Orgospoutnique, Automoma, Aeroplana, Poisson à roulettes. Malade et inquiet du sort des Roumains illégaux en France, Brauner ira à Zurich puis à Ronco. Il meurt à 63 ans des suites d'une longue maladie.</p>
25	Scope/contents of collection	There are mentions of Peggy Guggenheim, which are relatively rare (little correspondence exists between MD and PG), which is potentially important.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Everything in good shape and not at risk for further deterioration.
26b	Quality of housing: 4/5	Everything is stable and fine for now.
26c	Physical access: 4/5	Item-level description
26d	Intellectual access: 4/5	Item-level cataloging and arrangement into series.
26e	Research interest: 4/5	Useful information on Duchamp's life before his departure to New York
26f	Documentation quality: 4/5	Interesting documentation about relationships between the artists and could be related to the Julian Levy papers.
26g	Research value rating: 8/10	Relationship between Marcel Duchamp and others Surrealists, Marcel Duchamp life in south of France during the war and before New-York

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	1/28/15 & 1/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	4:00-5:00PM; 9:30-10:15AM
4	Creator of collection	André Breton
5	Title of collection	Fonds André Breton
6	Collection number	BRET 1 – BRET 3 ; DIS 206
7	Collection dates: Inclusive	1938-1960 (entire fonds) – 1945 for photographs pulled
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Online
9b	Finding aid URL if online	http://bibliothequekandinsky.centrepompidou.fr/ViewerEAD/?EID=FRM5050_X0031_0000065_73&STRUCT=FRM5050_X0031_0000065
9c	Finding aid level of description	Item
9d	Accession record	Yes
9e	Donor/control file	
9f	Printed card catalog	No
9g	OPAC catalog record	Yes
9h	Union catalog record	No
9i	Box/folder level inventory	Item level inventory in box
9j	At least one of these is publicly accessible	Item level inventory in box is accessible with collection
10	Intellectual property	
10a	Provenance	André Breton Auction, Hôtel Drouot, 2003
10b	Copyright holder	André Breton Estate; Marcel Duchamp ; Estate (for Duchamp material) ; Maya Deren's heirs (for the Gotham Bookstore photos)
10c	Moral rights holder	André Breton Estate; Marcel Duchamp Estate (for Duchamp material) Maya Deren's heirs (for the Gotham Bookstore photos) ?
10d	Donor/source	André Breton Estate
10e	Date of gift/acquisition	April 2003
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Association Marcel Duchamp (content) + Maya Deren's heirs ?
10h	Contact for publication and use	From the website: authorization of the author and successors and authorization of the Bibliothèque Kandinsky Dept. Head
10i	Contact for research access	Make appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/ André Breton Fonds

11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2.5" wide clamshell box
13b	Number of containers	3 boxes of manuscript archives (including 1 large), 1 box of photographs and one vinyl record
13c	Number of volumes	
13d	Number of items (unboxed)	23
13e	Oversized material	No
14	Digital extent	
14a	% of collection with digital surrogates	Nearly 100 % (not the disc)
14b	Material type for digital surrogates	JPG, TIFF
14c	If online, URL for digital surrogates	Not online yet
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	OREX (local system)
14f	OCR/text-searchable document available	no
15	Location(s) of collection	Bibliothèque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Marcel Duchamp Diverse
17b	Relationship to collections in-house	The collection contains a small group of materials illuminating Marcel Duchamp's relationship with another artist. The fonds is mainly about the surrealism exhibition in 1947 and the 1959 exhibition at the Galerie Cordier and could be related to Fonds Galerie La Hune and Fond Galerie Cordier.
17c	Collections elsewhere	Alexina and Marcel Duchamp Papers at PMA
17d	Relationship to collections elsewhere	We found copies of Maya Deren photographs documenting the Gotham Bookstore installation (the Bibliothèque Kandinsky has a view that PMA doesn't, re: Marcel installing exhibition in the window). There's a lot of correspondence and others documents from the André Breton Estate concerning Marcel Duchamp at the Bibliothèque Littéraire Jacques Doucet collections
17e	Relationship to work of art	Marcel Duchamp's <i>Boîte en valise</i>
18	Languages in collection	French
19	General format/genre of	Photograph, manuscript

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/ André Breton Fonds

	collection	
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	Maya Deren photographs of the Gotham Bookstore installation
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	<i>Marcel Duchamp: Étant Donnés</i> by Michael Taylor (PMA: 2009)
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	The fonds is already digitized (except DIS 206) and could be used as a trial basis
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	1 Disc
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Print and digitized
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	EAD, ISAD-G
22b	Descriptive standards interested in pursuing	EAD, UNIMARC
22c	Metadata usage in online descriptions?	EAD
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD, UNIMARC
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item/Recordgroups

23b	Existing level of processing: Digital materials	Item/Recordgroups
23c	Level/type of processing needed for portal: Physical materials	None further
23d	Level/type of processing needed for portal: Digital materials	Item/Recordgroups
24	Biographical/historical information	<p>André Breton, (born Feb. 18, 1896, Tinchebray, France—died Sept. 28, 1966, Paris), French poet, essayist, critic, and editor, chief promoter and one of the founders of the Surrealist movement.</p> <p>As a medical student, Breton was interested in mental illness; his reading of the works of Sigmund Freud (whom he met in 1921) introduced him to the concept of the unconscious. Influenced by psychiatry and Symbolist poetry, he joined the Dadaists. In 1919 with Louis Aragon and Philippe Soupault, he cofounded the review <i>Littérature</i>; in its pages, Breton and Soupault published “Les Champs magnétiques” (1920; “Magnetic Fields”), the first example of the Surrealist technique of automatic writing. In 1924 Breton’s <i>Manifeste du surréalisme</i> defined Surrealism as “pure psychic automatism, by which it is intended to express . . . the real process of thought. It is the dictation of thought, free from any control by the reason and of any aesthetic or moral preoccupation.” Surrealism aimed to eliminate the distinction between dream and reality, reason and madness, objectivity and subjectivity. Breton’s novel <i>Nadja</i> (1928) merged everyday occurrences with psychological aberrations. <i>L’Immaculée Conception</i> (1930), written with Paul Éluard, attempted to convey a verbal impression of different types of mental disorder. <i>Les Vases communicants</i> (1932; “The Communicating Vessels”) and <i>L’Amour fou</i> (1937; “Mad Love”) explored the connection between dream and reality. Breton also wrote theoretical and critical works, including <i>Les Pas perdus</i> (1924; “The Lost Steps”), <i>Légitime Défense</i> (1926; “Legitimate Defense”), <i>Le Surréalisme et le peinture</i> (1926; “Surrealism and Painting”), <i>Qu’est-ce que le surréalisme?</i> (1934; <i>What is Surrealism?</i>), and <i>La Clé des champs</i> (1953; “The Key to the Fields”).</p> <p>The Surrealist movement eventually became politically involved in the ferment of the 1930s, and Breton and several colleagues joined the Communist Party. His second Surrealist manifesto, published in 1930, explored the philosophical</p>

		<p>implications of Surrealism. Breton broke with the Communist Party in 1935 but remained committed to Marxist ideals. During the German occupation of France, Breton escaped to the United States. In 1942 at Yale University he organized a Surrealist exposition and issued yet another Surrealist manifesto. In 1946 Breton returned to France, where, the following year, he produced another Surrealist exhibition. His <i>Poèmes</i> appeared in 1948 in Paris, and <i>Selected Poems</i> was published in London in 1969.</p> <p>Source: http://www.britannica.com/biography/Andre-Breton</p>
25	Scope/contents of collection (copied from the hardcopy container list available at research table with the collection)	<p>BRET 3.1-6 : Vitrine de la librairie "Gotham Bookshop" aménagée par Marcel Duchamp, pour la sortie de l'ouvrage <i>Arcane 17</i> d'André Breton, New York, 1945. (photographs)</p> <p>BRET 1.1 : Télégramme de Marcel Duchamp à André Breton, depuis New York (1947)</p> <p>BRET 1.8 : Commissariat de l'exposition, Marcel Duchamp à André Breton:(1947) letters</p> <p>BRET: 2.6 : Suggestions de Marcel Duchamp, retranscription d'André Breton: notes (1959)</p> <p>DIS 206 : "Le bonjour de Jacques Rollan", supplément pour l'édition de luxe du catalogue : disque vinyl. (Ce disque était inclus dans une des boîtes alertes conçues par Marcel Duchamp et Mimi Parent.)</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	The photographs are in very good shape and individually sleeved in mylar.
26b	Quality of housing: 4/5	The documents are in mylar sleeves, but housed in a binder/non-archival clamshell box.
26c	Physical access: 4/5	Item-level cataloging and arrangement into series.
26d	Intellectual access: 4/5	A paper finding aid included in the box (print out from in-house database) with item level description and series hierarchy.
26e	Research interest: 4/5	Breton's friendship with Duchamp was significant, spanning several years and two continents.
26f	Documentation quality: 4/5	We were able to view some photos and some of the correspondence. Given the description for BRET 1.1, 1.8, and 2.6, these documents could provide additional documentation of great relevance to scholars.

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/ André Breton Fonds

26g	Research value rating: 8/10	If all of the Breton/Duchamp materials could be made available, they would be a useful addition to the research portal and complement other papers created by Dada and Surrealist artists associated with Duchamp.
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NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	12.21.2015
2	Surveyor(s)	Aurélien Bernard, Anna Hiddleston
3	Time started/ended	11 am – 12pm
4	Creator of collection	Conservation Department
5	Title of collection	Duchamp Conservation Files
6	Collection number	
7	Collection dates: Inclusive	
8	Collection dates: Bulk	1980-2015
9	Intellectual access	
9a	Finding aid: Print/online	No
9b	Finding aid URL if online	No
9c	Finding aid level of description	No
9d	Accession record	No
9e	Donor/control file	No
9f	Printed card catalog	No
9g	OPAC catalog record	No
9h	Union catalog record	No
9i	Box/folder level inventory	Folder inventory
9j	At least one of these is publicly accessible	No, each artwork has its own conservation folder
10	Intellectual property	
10a	Provenance	Artificial collection
10b	Copyright holder	Centre Pompidou + Freelance Conservators + Marcel Duchamp Estate (in case an image of Duchamp's works are used)
10c	Moral rights holder	Centre Pompidou + Freelance Conservators
10d	Donor/source	No
10e	Date of gift/acquisition	No
10f	Contact for overall collection management	Véronique Sorano-Stedman veronique.sorano-stedman@centrepompidou.fr
10g	Contact for rights permission	Centre Pompidou
10h	Contact for publication and use	Véronique Sorano-Stedman+ Association Marcel Duchamp in the case of a publication using Duchamp's works
10i	Contact for research access	Véronique Sorano-Stedman
11	Restrictions to the collection (donor/repository imposed)	Some information could be considered confidential
11a	Portion of collection affected	10%
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	

NEH Duchamp Research Portal Survey Worksheet / January 2015
Repository/Collection : Conservation Department / Conservation files

13a	Linear/cubic feet	2 feet
13b	Number of containers	
13c	Number of volumes	27
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	Nothing has yet been digitized
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	2016
14e	System used to manage digital surrogates	OREX
14f	OCR/text-searchable document available	
15	Location(s) of collection	North Paris/Conservation Department of the Centre Pompidou
16	Separated materials	
17	Related materials	
17a	Collections in-house	Modern Art Collection
17b	Relationship to collections in-house	Related to the artwork files
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	Each work of art has its own conservation file which documents the different interventions on the work each time it is loaned or if the work needs renovation.
18	Languages in collection	French
19	General format/genre of collection	Administrative
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with	All (The Fountain file in particular is the most detailed and documented file. An article was written by the conservator

NEH Duchamp Research Portal Survey Worksheet / January 2015
Repository/Collection : Conservation Department / Conservation files

	portal	describing the complex restoration of the piece after the Pinoncelli Affair).
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Yes, prints
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	None
22	Access points	
22a	Descriptive standard(s) already used	None
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	Good
22f	Existing/potential barriers to shared metadata and access points	Nothing has been digitized or catalogued
23	Processing levels	
23a	Existing level of processing: Physical materials	No
23b	Existing level of processing: Digital materials	No
23c	Level/type of processing needed for portal: Physical materials	Files
23d	Level/type of processing needed for portal: Digital materials	Files
24	Biographical/historical information	

25	Scope/contents of collection	Works files which include conservation condition reports on each work as well as detailed analysis of conservation interventions that have been undertaken. The files can include photos of details of the artwork as well various reports on the physical condition of the work established by the conservators. There are also installation protocols for certain works (i.e. Stoppage-Etalons) and for the electromechanical works such as Rotative Plaques verre (posthumous version, 1976 or 1979) there is a report of the electrical restoration of the work and the replacement of the motor as well as a detailed description of use. The most important file is devoted to the restoration of The Fountain which was damaged by Pinoncelli. The files are inventoried in accordance with the artwork's inventory number.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 5/5	Recent documentation in good condition
26b	Quality of housing: 2/5	Documents kept in paper files in a filing cabinet
26c	Physical access: 0/5	No physical access possible
26d	Intellectual access: 0/5	There is no online access or printed catalogue of these files.
26e	Research interest: 5/5	Interesting for people researching the conception, materials and design of the artwork as well as its history.
26f	Documentation quality: 5/5	These files give precious information about not only the fabrication of the artworks but also their design and the way in which they were conceived by Duchamp. They also document how the works evolve physically through time and Duchamp's choice of materials.
26g		

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	1/28/15; 1/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	11:00-11:45; 10:00-11:00
4	Creator of collection	Bibliothèque Kandinsky Staff
5	Title of collection	Dossier Marcel Duchamp
6	Collection number	BVAP DUCHAMP 1 - BVAP DUCHAMP 3; BVAP DUCHAMP 1 GF
7	Collection dates: Inclusive	1950s – present
8	Collection dates: Bulk	
9	Intellectual access	Recordgroup
9a	Finding aid: Print/online	General finding aid online for all dossiers
9b	Finding aid URL if online	http://bibliothequekandinsky.centrepompidou.fr/ViewerEAD/?EID=FRM5050_X0031_0000005_581&STRUCT=FRM5050_X0031_0000005
9c	Finding aid level of description	File level (groups of materials organized by artist name)
9d	Accession record	No
9e	Donor/control file	No
9f	Printed card catalog	No
9g	OPAC catalog record	Yes
9h	Union catalog record	No
9i	Box/folder level inventory	Yes
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Artificial collection created by Bibliothèque Kandinsky staff for research purposes (similar to vertical files at the PMA)
10b	Copyright holder	Various, depends on the publisher Marcel Duchamp Estate (for Duchamp related material)
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Various
10e	Date of gift/acquisition	19XX-
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Association Marcel Duchamp (content)
10h	Contact for publication and use	From the website: authorization of the author and successors and authorization of the Bibliothèque Kandinsky Library Department Head
10i	Contact for research access	Appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	
11b	Deadline for restriction	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ BibliothèqueKandinsky/Pompidou

12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	3.5" spines on clamshells
13b	Number of containers	3 clamshell boxes
13c	Number of volumes	27 folders
13d	Number of items (unboxed)	
13e	Oversized material	3+1 posters
14	Digital extent	
14a	% of collection with digital surrogates	Not digitized
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	2016
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliothèque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Dossiers relating to Raymond Duchamp-Villon, Jacques Villon, Suzanne Duchamp-Crotti and Jean Crotti, as well as the Duchamp Artificial Collection
17b	Relationship to collections in-house	The dossier relates to similar research materials assembled to document Duchamp family members
17c	Collections elsewhere	Marcel Duchamp Research Collection at the PMA (also artificial collection assembled by staff); Marcel Duchamp Exhibition Records
17d	Relationship to collections elsewhere	Both collections document diverse aspects of Duchamp's life and work. As research collections, they contain a mix of secondary sources and ephemera, along with some original material.
17e	Relationship to work of art	Use of materials may enable researchers to determine when works of art were exhibited.
18	Languages in collection	French, English, German
19	General format/genre of collection	Clippings, photocopies, ephemera oversized format like posters
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _ BibliothèqueKandinsky/Pompidou

	(publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	Ephemeras about editions and invitations cards.
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	EAD
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder
23b	Existing level of processing: Digital materials	
23c	Level/type of processing	Folder

	needed for portal: Physical materials	
23d	Level/type of processing needed for portal: Digital materials	Item
24	Biographical/historical information	<p>(b Blainville, Normandy, 28 July 1887; d Neuilly-sur-Seine, 2 Oct 1968).</p> <p>French American artist active also in the USA. The art and ideas of Duchamp, perhaps more than those of any other 20th-century artist, have served to exemplify the range of possibilities inherent in a more conceptual approach to the art-making process. Not only is his work of historical importance—from his early experiments with Cubism to his association with Dada and Surrealism—but his conception of the ready-made decisively altered our understanding of what constitutes an object of art. Duchamp refused to accept the standards and practices of an established art system, conventions that were considered essential to attain fame and financial success: he refused to repeat himself, to develop a recognizable style or to show his work regularly. It is the more theoretical aspects implicit to both his art and life that have had the most profound impact on artists later in the century, allowing us to identify Duchamp as one of the most influential artists of the modern era.</p> <p>Source: http://www.oxfordartonline.com/subscriber/article/grove/art/T023894?q=marcel+duchamp&search=quick&pos=1&_st_art=1#firsthit</p>
25	Scope/contents of collection Corresponds with our concept of artist files or vertical files	<p><u>BVAP DUCHAMP 1 GF</u> : exhibition poster Galerie Claude Givaudan, 7 juin 1967</p> <p><u>BVAP DUCHAMP 1</u>: press clippings and biographical materials from 1980-present relating to Duchamp (collected by Bibliothèque Kandinsky).</p> <p><u>BVAP DUCHAMP 2</u>: miscellaneous press clippings; press releases, 1967 -1977; articles, some original, some copies (not everything is dated)</p> <p><u>BVAP DUCHAMP 3</u>: exhibition announcements, going back to 1970; brochures from sales; miscellaneous printed material; invitations from the 1950s and 1960s; posters; index</p>

		<p>cards with lists of exhibitions; biographical information; research materials; 1977 exhibition (date of exhibition at the Centre Pompidou)</p> <p>There's some precious documents such as :</p> <p>Carton d'invitation à l'exposition "Marcel Duchamp" The Sidney Janis Gallery, New York, 6 avril-2 mai 1959 (don Sonia Delaunay)</p> <p>Carton d'invitation à l'exposition "Marcel Duchamp" Galleria Schwarz, Milan, 4 décembre-3 février 1966</p> <p>Carton d'invitation à l'exposition "Marcel Duchamp" Claude Givaudan, Paris, 7 juin 1967.</p> <p>Carton d'invitation à l'exposition "Marcel Duchamp Raymond Duchamp-Villon" Musée national d'art moderne, Paris, 6 juin 1967</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	The materials include newspaper clippings and loose non-archival papers, but everything is in good condition.
26b	Quality of housing: 3/5	The envelopes and folders are archival, but some are over and under-stuffed; the clamshell boxes are non-archival.
26c	Physical access: 4/5	There is loose chronological and topical order amongst the files, with some item-level description and arrangement.
26d	Intellectual access: 3/5	There is a very general finding aid and catalog record (EAD), but no online folder or item-level inventory.
26e	Research interest: 3/5	The dossier would be of interest to scholars wanting to review everything that is Duchamp-related (scholar Paul Franklin has found some gems among these files), as well as those looking for general information relating to the artist.
26f	Documentation quality: 4/5	While the secondary sources contained in the dossier are not comprehensive, there is still a great deal of Duchamp's life and work that is documented here. The dossier would be especially useful for the study of exhibitions by Duchamp. Early ephemera and copies of original documents could also be helpful, depending on the topic.
26g	Research value rating: 7/10	The dossier would be of interest to researchers in a general sense, especially those new to Duchamp and needing to review a broad range of materials. It could also make for good test case for a "minimal digitization" project (folder-level description, lower resolution scans).

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	1/28/15
2	Surveyor(s)	CDG, SKA, MA
3	Time started/ended	10:00-12:00
4	Creator of collection	Jacques Villon, Raymond Duchamp-Villon, Suzanne Duchamp
5	Title of collection	Fonds Famille Duchamp
6	Collection number	VIL ...-...
7	Collection dates: Inclusive	1855-1963
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Finding aid for the entire family has been started last year, with series devoted to the subfond Raymond Duchamp-Villon, the subfond Jacques-Villon and the subfond Suzanne Duchamp. Online finding aid will soon be published.
9b	Finding aid URL if online	
9c	Finding aid level of description	Item for photographs; series for manuscripts (will be completed in 2016)
9d	Accession record	Yes
9e	Donor/control file	Yes
9f	Printed card catalog	No
9g	OPAC catalog record	No
9h	Union catalog record	No
9i	Box/folder level inventory	Item/ Series
9j	At least one of these is publicly accessible	no
10	Intellectual property	
10a	Provenance	Duchamp family
10b	Copyright holder	Patrick Jullien / Marcel Duchamp Estate
10c	Moral rights holder	Patrick Jullien / Marcel Duchamp Estate
10d	Donor/source	Alexina Duchamp and Pierre Jullien (Father of Patrick Jullien)
10e	Date of gift/acquisition	1984; some documents relating to Jacques Villon were received in 1977, then integrated into gift
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Association Duchamp-Villon Crotti (The Marcel Duchamp Estate and Patrick Jullien are both part of the Association Duchamp-Villon Crotti)
10h	Contact for publication and use	From the website: authorization of the author and successors and authorization on the Kandinsky Dept. Head
10i	Contact for research access	Make appointment by email:

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/Fonds Famille Duchamp

		bibliotheque.Kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	none
13	Physical extent	
13a	Linear/cubic feet	@ 7 linear feet (without glass plaques)
13b	Number of containers	(22 boxes)
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	40% (Jacques Villon photographs have been digitized)
14b	Material type for digital surrogates	JPEG, TIFF
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	Contingent on funding and staffing support.
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliothèque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Part of family papers for Raymond Duchamp-Villon, Jacques Villon, Suzanne Duchamp (recent paper finding aid done for all three), with a partial inventory
17b	Relationship to collections in-house	Papers for Raymond Duchamp-Villon, Jacques Villon, Suzanne Duchamp (recent finding aid is nearly completed)
17c	Collections elsewhere	Some photographs duplicate those in Alexina and Marcel Duchamp papers at the PMA
17d	Relationship to collections elsewhere	They came from same source (Alexina Duchamp)
17e	Relationship to work of art	
18	Languages in collection	French
19	General format/genre of collection	Manuscript/photographic prints
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	n/a
20b	Ways in which item is	n/a

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/Fonds Famille Duchamp

	documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	Yes
21h	Glass	Yes
21i	Photographs (digital/print)	Print
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	EAD
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	Finding Aid is not finished and not online yet
23	Processing levels	
23a	Existing level of processing: Physical materials	item and folder level (for Jacques Villon); individual catalog number and inventory for part of them
23b	Existing level of processing: Digital materials	
23c	Level/type of processing needed for portal: Physical materials	Maybe some further refinement at item-level

23d	Level/type of processing needed for portal: Digital materials	All (nothing digitized yet)
24	Biographical/historical information	There are fully developed biographical notes in the finding aid for the family, including Jacques Villon, Raymond Duchamp-Villon and Suzanne Duchamp.
25	Scope/contents of collection Raymond Duchamp Villon- (Box –individual catalogue # but no print out there) -2 boxes manuscript materials -2 boxes photographs (about 900 photographs, 120 negatives for Jacques Villon, 2 large boxes, 1 box of glass plaques for Raymond Duchamp Villon ¹ and 1 box for Suzanne Duchamp)	Le fonds est constitué comme suit : - pour Jacques Villon : 4 boîtes d'archives Environ 900 tirages photographiques soit 6 boîtes Environ 120 négatifs sur support souple et plaque de verre soit 6 boîtes - pour Raymond Duchamp-Villon : 4 boîtes d'archives dont 1 boîte de grands formats 4 boîtes de photographies dont 2 boîtes de grands formats 2 boîtes de négatifs sur plaque de verre - pour Suzanne Duchamp : 1 boîte d'archive 1 boîte de photographies Family papers relating to Raymond Duchamp- Villon (which were pulled), as well as Jacques Villon (pulled) and Suzanne Duchamp (not pulled) The papers do not include substantive amount of material relating to Marcel Duchamp (only tangential). Includes photograph of 3 brothers, including Marcel. Provides <u>great</u> documentation of family, especially Raymond Duchamp Villon; entire box of photographs devoted to Cubist horse, sketches, etc. Photocopy of a press conference with Marcel Duchamp at Knoedler's Gallery in New York city, Oct., 1967.
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	There is some fragile paper in Raymond and Jacques' records, but all are enclosed in Mylar sleeves. Some early (19 th century) photographs and silver gelatin prints are starting to fade.

NEH Duchamp Research Portal Survey Worksheet / January 2015**Repository/Collection: Bibliothèque Kandinsky Archives/Fonds Famille Duchamp**

26b	Quality of housing: 4/5	All items individually sleeved in Mylar, but are in binders and non-archival clamshell boxes
26c	Physical access: 4/5	Most items have catalog numbers and many have item-level description in the printed inventory, which is housed in the box with materials.
26d	Intellectual access: 3/5	The finding is not finished but will be soon
26e	Research interest: 3/5	In general, this is a very interesting family of artists. The collection provides a useful context for Marcel's home and family life, but it won't be directly useful for those studying his art.
26f	Documentation quality: 4/5	While there is no direct documentation of Marcel Duchamp, the collection does provide extensive information about the family.
26g	Research value rating: 7/10	Moderate research value for Marcel Duchamp scholarship.

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	1/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	11:20 am – 2:00 pm
4	Creator of collection	Artificial collection
5	Title of collection	Photographic collections and 1 disc
6	Collection number	Fonds Cardot-Joly 3505 duch A ; DIS 17; MUS 197701; FGP DAL; FGP DAL; FGP BRY
7	Collection dates: Inclusive	
8	Collection dates: Bulk	19XX-
9	Intellectual access	
9a	Finding aid: Print/online	Combination of fond, folder, or item inventory soon available online
9b	Finding aid URL if online	No
9c	Finding aid level of description	Recordgroup/item
9d	Accession record	no
9e	Donor/control file	no
9f	Printed card catalogue	
9g	OPAC catalogue record	Bibliothèque Kandinsky OPAC record (sub-fond level)
9h	Union catalogue record	
9i	Box/folder level inventory	Folder/item level record
9j	At least one of these is publicly accessible	Most appear to have some kind of inventory record See the printout of list
10	Intellectual property	
10a	Provenance	Various (gift, purchases)
10b	Copyright holder	?
10c	Moral rights holder	?
10d	Donor/source	
10e	Date of gift/acquisition	
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	
10h	Contact for publication and use	From the website: authorization of the author and successors, and authorization of the Bibliothèque Kandinsky library department head
10i	Contact for research access	Make appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	

NEH Duchamp Research Portal Survey Worksheet / January 2015
Repository/Collection:

13a	Linear/cubic feet	2 ½" wide box - photographs; 1 disc
13b	Number of containers	
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	Nearly 100 %
14b	Material type for digital surrogates	JPEG. TIFF
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliotheque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Duchamp dossier; Fonds Duchamp-Villon
17b	Relationship to collections in-house	The dossier is also an artificial collection, gathered together from diverse sources. And is related to the 1977 Exhibition at the Centre Pompidou, Man Ray and Cartier Bresson work. Photographs of Dali and Camille Bryen. The Fonds Museographie presents photographs of artworks of our collection.
17c	Collections elsewhere	
17d	Relationship to collections elsewhere	
17e	Relationship to work of art	
18	Languages in collection	
19	General format/genre of collection	
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation,	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: _____

	Digitization	
21a	Portion of collection that could be used on trial basis with portal	The Vera Cardot photographs rue Larrey and the exhibition views (already digitized)
And 21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	yes
21g	Film (negative, slide, microfilm, motion picture)	yes
21h	Glass	
21i	Photographs (digital/print)	Print and digital
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	EAD, UNIMARC, ISAD-G
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD
22e	Repository willingness to adapt to future usage	Yes
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Folder and item
23b	Existing level of processing: Digital materials	File and recordgroups
23c	Level/type of processing needed for portal: Physical materials	Possibly additional item-level
23d	Level/type of processing needed for portal: Digital	Folder to item

	materials	
24	Biographical/historical information	<p>Marcel Duchamp, (born July 28, 1887, Blainville, Fr.—died Oct. 2, 1968, Neuilly), French-American artist who broke down the boundaries between works of art and everyday objects. After the sensation caused by “Nude Descending a Staircase, No. 2” (1912), he painted few other pictures. His irreverence for conventional aesthetic standards led him to devise his famous ready-mades and heralded an artistic revolution. Duchamp was friendly with the Dadaists, and in the 1930s he helped to organize Surrealist exhibitions. He became a U.S. citizen in 1955.</p>
25	Scope/contents of collectionn	<p>“Photographic collections” regroups miscellaneous photographs from different photographers and collections. Part of this collection is organized by Artists names. The collection has ben digitized recently. There’s also the Fond Vera Cardot et Pierre Joly and the “fonds muséographie” of temporary exhibitions at the Centre Pompidou.</p> <p>Fonds Véra Cardot et Pierre Joly -Marcel Duchamp in his flat Rue Larrey, Photographer : Véra Cardot http://bibliothequekandinsky.centrepompidou.fr/clientBookline/service/reference.asp?INSTANCE=INCIPIO&OUTPUT=PORTAL&DOCID=0894686&DOCBASE=CGPP</p> <p>Fonds Général Photographies (FGP DUC) -Marcel Duchamp with Man Ray by Henri Cartier Bresson, 1968 -Marcel Duchamp at a 1967 Claude Givaudan gallery inauguration</p> <p>(FGP BRY) -Camille Bryen and Marcel Duchamp portrait at the MNAM</p> <p>(FGP DAL) Dali and marcel Duchamp playing chess in the movie “soft portrait” of Dali, 1966, photographer : Robert Descharmes</p> <p>(DIS 17) the entire musical work of Marcel Duchamp by the S.E.M ensemble, 1976 Side one : La mariée mise à nu par ses célibataires même : erratum musical (25 min. 30 s.) / real. by Petr Kotik ; S.E.M Ensemble</p>

		<p>Side two : 3 voices : erratum musical (4 min. 35 s.)</p> <p>Side two : la mariée mise à nu par ses célibataires même : erratum musical (12 min. 15 s.)</p> <p>Side two : Musical sculpture (4 min. 46 s.) / real. by the S.E.M. Ensemble</p> <p>“Fonds Muséographie”</p> <p>-Photographs of the 1977 Centre Pompidou Exhibition</p> <p>MUS197701 : exhibition views at the Centre Pompidou http://bibliothequekandinsky.centrepompidou.fr/catalogue/doc/fondsphoto/cgi-bin/image.asp?ind=W000000515&no=MUS_197701&id=W000000515</p>
Ge2 6	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Everything in good shape and not at risk for further deterioration and have been digitized
26b	Quality of housing: 4/5	Everything is stable and fine for now.
26c	Physical access: 3/5	There is some item-level description and cataloguing.
26d	Intellectual access: 3/5	There are partial item and folder level inventories are available on online for certain groups of materials.
26e	Research interest: 4/5	There are very interesting things among these materials, along with items that could be important for specific research
26f	Documentation quality: 3/5	Illustrations for Duchamp Work, exhibitions and life
26g	Research value rating: 7/10	

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	1/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	4:00-4:45; 9:30-11:30
4	Creator of collection	Galerie La Hune
5	Title of collection	Fonds Galerie La Hune
6	Collection number	
7	Collection dates: Inclusive	1944-2002
8	Collection dates: Bulk	
9	Intellectual access	
9a	Finding aid: Print/online	Finding aid will be soon available online
9b	Finding aid URL if online	Not a permanent link; navigate through advance search on title: Marcel Duchamp → select Archives
9c	Finding aid level of description	folder
9d	Accession record	no
9e	Donor/control file	
9f	Printed card catalog	No
9g	OPAC catalog record	Bibliothèque Kandinsky OPAC record
9h	Union catalog record	No
9i	Box/folder level inventory	Yes
9j	At least one of these is publicly accessible	No
10	Intellectual property	
10a	Provenance	Gift Bernard Gheerbrant 1986, Gift Denis Gheerbrant 2012
10b	Copyright holder	Marcel Duchamp Estate
10c	Moral rights holder	Marcel Duchamp Estate
10d	Donor/source	Bernard and Denis Gheerbant
10e	Date of gift/acquisition	1986, 2012
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	RMN (Image), Association Marcel Duchamp (content)
10h	Contact for publication and use	From the website: authorization of the author and the successors and authorization of the Kandinsky Library Dept. Head
10i	Contact for research access	Make apt. by email: bibliotheque.Kandinsky@centrepompidou.fr
11	Restrictions to the collection (donor/repository imposed)	None except general privacy policy
11a	Portion of collection affected	To be considered: numerous exhibition documents, which contain loan agreements and insurance valuations concerning works of art by Duchamp
11b	Deadline for restriction	

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/ Fonds Galerie La Hune

12	Sensitive material	See above (re: possible restrictions)
13	Physical extent	
13a	Linear/cubic feet	3.5" surveyed (3" useful for MD)
13b	Number of containers	2 boxes surveyed (boîtes 6, 42)
13c	Number of volumes	
13d	Number of items (unboxed)	
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	none
14b	Material type for digital surrogates	
14c	If online, URL for digital surrogates	Yes, but not a permanent link; navigate through the OPAC record at subfond level (bottom of page – "Access to digital documents")
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliothèque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	
17b	Relationship to collections in-house	
17c	Collections elsewhere	<ol style="list-style-type: none"> 1. Alexina & Marcel Duchamp Papers, PMA (re: Duchamp portraits and other images from his installation) 2. Marcel Duchamp Exhibition Records, PMA 3. Trianon Press Archives (bulk 1947-1980), University of California Santa Cruz, Special Collections 4. Trianon Press Archive exhibition [3 sound discs] 1990, University of California, Santa Cruz Library, Special Collections [Talks presented on November 8-9, 1990 at Special Collections, McHenry Library to mark the opening of an exhibition of the library's Trianon Press Archive] ?
17d	Relationship to collections elsewhere	<ol style="list-style-type: none"> 1. The original photograph in box 42 is a detail of larger image (MD leaning against tree with scarf) by Henri-Pierre Roche. 2. The materials compliment exhibition records at the PMA and helps to fill in the gaps for this important

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky Archives/ Fonds Galerie La Hune

		installation.
17e	Relationship to work of art	
18	Languages in collection	French, English, German
19	General format/genre of collection	Manuscript, photographs, ephemera
20	Artistic format(s) of collection	
20a	Item(s) that could be considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All Duchamp-related materials
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Photographic prints
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	Some of the oversize broadsides and posters are folded
22	Access points	
22a	Descriptive standard(s) already used	EAD
22b	Descriptive standards interested in pursuing	EAD
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to	

	shared metadata and access points	
23	Processing levels	Not fully processed - the collection was recently received
23a	Existing level of processing: Physical materials	Folder and box
23b	Existing level of processing: Digital materials	none
23c	Level/type of processing needed for portal: Physical materials	folder
23d	Level/type of processing needed for portal: Digital materials	folder
24	Biographical/historical information	<p>See the <i>Étant Donnée</i> journal (issue 7), re: the original Galerie La Hune exhibition.</p> <p>These records are more complete than other exhibition documentation at the PMA (re: shows that happened during the artist's lifetime). It would enable researchers to get a better sense of how a Duchamp exhibition was organized although correspondence with the artist, planning documents, photographs, ephemera, etc.</p>
25	Scope/contents of collection	<p>Two folders from boîte 6 (re: 1959 exhibition presented at La Hune, in conjunction with the publication of Robert Lebel's <i>Sur Marcel Duchamp</i>) are relevant, plus all of boîte 42. While there are no materials produced by Duchamp, most of the documents relate to the planning and implementation of Duchamp-related exhibitions. The materials include correspondence, loan solicitations, agreements, press, clippings, invitations, etc.</p> <p>Other artists' exhibitions are included in box 6</p> <p>Includes an original Henri Pierre Roche photograph of Marcel Duchamp in Box 42. There is an original Man Ray photograph in Box 6.</p> <p>Box 42 has a variety of materials from other Duchamp exhibitions, events, and publications (such as the 1969 Arturo Schwarz catalogue of Duchamp's <i>The Lovers</i> prints, the Duchamp edition of <i>View</i> magazine), as well as documentation from the original installation. [Photographie-carte postale Marcel Duchamp, Mr X (beau frère de Ribemont Dessaigne) et Mme Picabia (1915),</p>

		<p>deux portraits photographiques de Marcel Duchamp par Henri-Pierre Roché (1941, 1945, 1946, 1917, 1918 et l'oeuvre "Le Grand Verre" [La Mariée mise à nue par ses célibataires, même, 1915] de M. Duchamp, un portrait de M. Duchamp par Carl van Vechten (1939), cartons divers, coupure de presse, affiches d'expositions (italienne, Japon 1976), catalogue, documentation générale, livre d'or (double feuillet) de l'exposition à la Librairie La Hune de 1977, revue View etc]</p> <p>Also includes a typescript copy of Serge Stauffer's article about Marcel Duchamp's ready-mades.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	Material in good condition but there is a little wear.
26b	Quality of housing: 3/5	The collection is contained in acid –free folders and mylar sleeves, but not in archival boxes. There are some glassine envelopes.
26c	Physical access: 2/5	The fonds has been conditioned in 2015
26d	Intellectual access: 2/5	finding aid would be available in 2016)
26e	Research interest: 3/5	The collection would be of interest to Duchamp researchers wanting to examine an exhibition mounted during the artist's lifetime, along with secondary sources that are helpful as support materials.
26f	Documentation quality: 3/5	There are some materials of interest here, but not a substantial amount (Duchamp's direct involvement with the 1959 exhibition is not well documented).
26g	Research value rating: 6/10	For Duchamp scholars, the collection will illuminate certain topics, but doesn't provide in-depth information about how the 1959 exhibition organizers worked with the artist.

NEH Duchamp Research Portal, 2014-2015
Survey worksheet

1	Date of survey	01/29/15
2	Surveyor(s)	CDG, SKA
3	Time started/ended	3:00 pm – 5:00 pm
4	Creator of collection	Vassily and Nina Kandinsky
5	Title of collection	Fonds Vassily Kandinsky
6	Collection number	Fond Vassily Kandinsky, VK 135; 239-242
7	Collection dates: Inclusive	
8	Collection dates: Bulk	1935-1981
9	Intellectual access	
9a	Finding aid: Print/online	Online (UNIMARC)
9b	Finding aid URL if online	Not permanent link; navigate through advanced search on the title, "Marcel Duchamp + Kandinsky" and select archives.
9c	Finding aid level of description	Item
9d	Accession record	No
9e	Donor/control file	
9f	Printed card catalog	No
9g	OPAC catalog record	Item level
9h	Union catalog record	No
9i	Box/folder level inventory	Yes, item-level inventory on the series level
9j	At least one of these is publicly accessible	Yes
10	Intellectual property	
10a	Provenance	Legs Nina Kandinsky, 1981 then several donations of Nina Ivanov and Société Kandinsky
10b	Copyright holder	Public Domain / Kandinsky Estate/Marcel Duchamp Estate
10c	Moral rights holder	Kandinsky Estate/Marcel Duchamp Estate (for Marcel Duchamp related papers)/Patrick Jullien (for Suzanne Duchamp related papers)
10d	Donor/source	Nina Kandinsky, Nina Ivanov, Société Kandinsky
10e	Date of gift/acquisition	1981, 1991, 2001, 2008
10f	Contact for overall collection management	Stephanie Rivoire, Chief Archivist
10g	Contact for rights permission	Public domain/Association Marcel Duchamp (for Duchamp-related papers)/Association Duchamp-Villon Crotti (for Suzanne Duchamp related papers)
10h	Contact for publication and use	authorization of the Bibliothèque Kandinsky Library Head Association Marcel Duchamp (for Duchamp-related papers)/Association Duchamp-Villon Crotti (for Suzanne Duchamp related papers)
10i	Contact for research access	Appointment by email: bibliotheque.kandinsky@centrepompidou.fr
11	Restrictions to the collection	Only private papers which isn't concerning the Duchamp

NEH Duchamp Research Portal Survey Worksheet / January 2015

Repository/Collection: Bibliothèque Kandinsky / Fonds Vassily Kandinsky / 239-242

	(donor/repository imposed)	related materials.
11a	Portion of collection affected	
11b	Deadline for restriction	
12	Sensitive material	
13	Physical extent	
13a	Linear/cubic feet	2 ½ wide spine on a clamshell box
13b	Number of containers	
13c	Number of volumes	
13d	Number of items (unboxed)	Marcel Duchamp to Vassily Kandinsky: 4 letters Suzanne Duchamp to Nina Kandinsky: 1 letter 3 photographs in Nina Kandinsky fonds
13e	Oversized material	
14	Digital extent	
14a	% of collection with digital surrogates	Photographs are digitized
14b	Material type for digital surrogates	JPEG, TIFF
14c	If online, URL for digital surrogates	
14d	If not digitized, target date for this process?	
14e	System used to manage digital surrogates	OREX
14f	OCR/text-searchable document available	
15	Location(s) of collection	Bibliothèque Kandinsky, Archives
16	Separated materials	
17	Related materials	
17a	Collections in-house	Other diverse fonds related to Marcel Duchamp (for some reason, these were not separated)
17b	Relationship to collections in-house	The collections will provide useful information to Duchamp scholars looking into specific relationships in the artist's circle.
17c	Collections elsewhere	Katherine Dreier and the Societe Anonyme Papers at the Beinicke Manuscript Library, Yale University; numerous collections at the PMA with Dreier photographs and/or correspondence (MDP, MDR, WLA, FKR).
17d	Relationship to collections elsewhere	There is an abundance of Katherine Dreier correspondence in this collection (more plentiful than Marcel Duchamp's).
17e	Relationship to work of art	
18	Languages in collection	French, German, English
19	General format/genre of collection	Manuscript, photographs, ephemera
20	Artistic format(s) of collection	
20a	Item(s) that could be	None

	considered a work of art	
20b	Ways in which item is documented as work of art (publication, exhibition, blog, etc.)	
21	Conservation, Preservation, Digitization	
21a	Portion of collection that could be used on trial basis with portal	All photographs
21b	General oversized	
21c	Artifacts	
21d	Art originals	
21e	Computer storage units	
21f	Audio/visual materials	
21g	Film (negative, slide, microfilm, motion picture)	
21h	Glass	
21i	Photographs (digital/print)	Print, Digitized
21j	Conservation issues that may complicate digitization (mold, brittle paper, damaged bindings, newspapers, etc.)	
22	Access points	
22a	Descriptive standard(s) already used	EAD, Unimarc
22b	Descriptive standards interested in pursuing	
22c	Metadata usage in online descriptions?	
22d	Ease of potential cross-walk with US descriptions (EAD, MARC, XML, LCNAF, LCSH, AAT, etc.)	EAD, Unimarc
22e	Repository willingness to adapt to future usage	
22f	Existing/potential barriers to shared metadata and access points	
23	Processing levels	
23a	Existing level of processing: Physical materials	Item
23b	Existing level of processing: Digital materials	Item
23c	Level/type of processing	None further

	needed for portal: Physical materials	
23d	Level/type of processing needed for portal: Digital materials	None further
24	Biographical/historical information	<p>Vasily Kandinsky was born on December 4, 1866, in Moscow. From 1886 through 1892 he studied law and economics at the University of Moscow, where he lectured after graduation. In 1896 he declined a teaching position in order to study art in Munich with Anton Azbe from 1897 to 1899 and at the Kunstakademie with Franz von Stuck in 1900. Kandinsky taught in 1901–03 at the art school of the Phalanx, a group he cofounded in Munich. One of his students, Gabriele Münter, would be his companion until 1914. In 1902 Kandinsky exhibited for the first time with the Berlin Secession and produced his first woodcuts. In 1903 and 1904 he began his travels in Italy, the Netherlands, and North Africa and his visits to Russia. He showed at the Salon d'Automne in Paris from 1904.</p> <p>In 1909 Kandinsky was elected president of the newly founded Neue Künstlervereinigung München (NKVM). The group's first show took place at Heinrich Thannhauser's Moderne Galerie in Munich in 1909. In 1911 Kandinsky and Franz Marc began to make plans for <i>Der Blaue Reiter Almanac</i>, although the publication would not appear until the following year. Kandinsky's <i>On the Spiritual in Art</i> was published in December 1911. He and Marc withdrew from the NKVM in that month, and shortly thereafter the Blaue Reiter group's first exhibition was held at the Moderne Galerie. In 1912 the second Blaue Reiter show was held at the Galerie Hans Goltz, Munich. Kandinsky's first solo show was held at Der Sturm gallery in Berlin in 1912. In 1913 one of his works was included in the Armory Show in New York and the <i>Erste deutsche Herbstsalon</i> at the Der Sturm gallery in Berlin. Kandinsky lived in Russia from 1914 to 1921, principally in Moscow, where he held a position at the People's Commissariat of Education.</p> <p>Kandinsky began teaching at the Bauhaus in Weimar in 1922. In 1923 he was given his first solo show in New York by the Société Anonyme, of which he became vice-president. Lyonel Feininger, Alexej Jawlensky, Kandinsky, and Paul Klee made up the Blaue Vier (Blue Four) group, formed in 1924. He moved with the Bauhaus to Dessau in 1925 and became a German citizen in 1928. The Nazi gov-</p>

		<p>ernment closed the Bauhaus in 1933 and later that year Kandinsky settled in Neuilly-sur-Seine, near Paris; he acquired French citizenship in 1939. Fifty-seven of his works were confiscated by the Nazis in the 1937 purge of “degenerate art.” Kandinsky died on December 13, 1944, in Neuilly.</p> <p>Source: http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1515</p>
25	Scope/contents of collection	<p>The letters discuss the sale of a Kandinsky work of art, organizing a San Francisco exhibition of Kandinsky's work, a Duchamp object installed in Hollywood, and promoting the sale of their work.</p> <p>Also contains several letters by Katherine Dreier and the Society Anonyme, an organization that Duchamp was heavily involved with. The letters need to be more closely read to discover specific Duchamp references, but it is likely there are some.</p>
26	Ratings (based on PACSCL method)	
26a	Condition of material: 4/5	The materials are slightly worn, but they are now sleeved in mylar. It is unlikely that further deterioration will happen.
26b	Quality of housing: 4/5	Items are grouped in folders, within a non-archival clamshell box.
26c	Physical access: 5/5	There is a catalog record detailing each letter.
26d	Intellectual access: 4/5	Item-level cataloging on the series level, but there is no overall collection record or finding aid to provide a larger context, front matter, or relationships between the units.
26e	Research interest: 3/5	For Duchamp researchers, the papers illustrate his friendship and creative involvement with a fellow artist.
26f	Documentation quality: 3/5	Duchamp scholars researching his relationship with Kandinsky will need to review this correspondence, but it is limited to five letters.
26g	Research value rating: 6/10	While the collection is of great importance to Kandinsky scholars, it is less of a priority for the Duchamp portal, given the small number of relevant items.

Building a Duchamp Research Portal at the Philadelphia Museum of Art

Report of Similar Artist Research Portals

below is a transcript of a report delivered to the Duchamp Research Portal Advisory Board by Susan K. Anderson, PMA's Martha Hamilton Morris Archivist, during the Advisory Board Meeting in May 2015

Hello – welcome back from lunch. Thank you for spending time with us today.

I wanted to provide a brief round-up of some discovery tools that I've found, which relate to artists or particular movements or genres.

In the course of investigating these online resources, it seems like they fall into some basic categories and were either:

- Part of a larger institutional repository
- Developed like an online book or quasi-publication
- Created in conjunction with an library catalog or OPAC
- Functioned like an online exhibition
- Or are part of a larger aggregating system and are tied together by their metadata or descriptive elements

So as we go through various examples, please keep in mind that some options would be easier for us to implement than others.

As with all things, it comes down to resources: staffing, funding, technical infrastructure, and expertise.

If there is a mandate that some component is necessary, then we can explore the options and see what it would take to implement something like that.

And while I'm not wed to any particular outcome, I would like us to be realistic about the priorities we'll be setting over the next three days,
As well as the resources we'll need to acquire in order to follow up on these discussions.

1) <http://icaadocs.mfah.org/icaadocs/> [INSTITUTIONAL REPOSITORY]

Here is resource that I think Matthew has used with his Mexican Modernism research: **the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.**

They have sponsored a digital archive project called **the Documents of 20th Century Latin America and Latino Art.**

What I like about this site is that it puts its **mission** right up front, so it's clear what the scope of the project is about:

Providing access to primary sources and critical documents tracing the development of twentieth-century art in Latin America and among Latino populations in the United States.

They describe the countries that are represented and the different **ways** the materials could be potentially used,

As well as **who** their potential audience is and **how** the content is available to the research and teaching community, free of charge.

These are the themes that we'll need to consider – and define -- over the next few days, as they will affect nearly every step of the process as we go forward.

Other things that I found interesting about the site is how they structured the information,

[MOUSE OVER YELLOW BUTTONS], such as giving one options to search or browse, technical information on their digitization process, as well as copyright information.

This site also promotes the efforts of the International Center for the Arts of the Americas, so there is information about organization, publications, and events they sponsor.

So depending on how far we want to take the concept of promoting Duchamp scholarship, here is a model of what a research center could be like,

With their digital archive functioning as an online presence to a larger entity, encouraging research and promoting work that is happening on multiple levels.

What will make this all possible, of course, is funding and I wanted to show you all of their **sponsors** to give you an idea of what it takes to make something like this a reality.

I do think that whatever approach we'll take will have to be done in multiple phases, with appropriate funders supporting each part.

Such as the Bruce T. Hall family foundation underwriting the digital archive part of this project.

- 2) http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project
[ONLINE BOOK OR QUASI-PUBLICATION]

Another resource that I thought was interesting is the **Rauschenberg Research Project**.

It was produced by **SFMOMA** as part of the **Getty Foundation's Online Scholarly Catalogue Initiative**, with the support of the Robert Rauschenberg Foundation.

The way they approached this site was a little different: instead of having a large number of documents that could be searched or browsed through keyword or topic, it's structured more like a catalogue raisonne **[SCROLL THROUGH THE WORKS]**.

This allows you to focus on the work of art you're interested in and it reminds me of Cecile Debray's request to include works of art in the portal.

Given this design concept, related archives are associated with each work of art and can be browsed according to the researcher's interest.

While this site has a more narrow focus than the MFA Houston project, they still have a number of materials available for perusal, such as images, footage, artist's statements, conservation reports, etc.

They also have selected authors contributing essays **[GO TO CONTRIBUTING AUTHORS]**.

So if there is a need to have a more tightly curated group of essays around a particular work, such as *Etant donnees*, then this would be one way to go about it.

Another point I wanted to make is that this site is part of a much larger initiative that the Getty is sponsoring.

SFMOMA is just one organization taking advantage of their Online Scholarly Catalogue Initiative **[CLICK ON GETTY FOUNDATION LINK]**.

While I'm not really trying to sway you one way or another – especially without Sherry Babbitt here, who is our Director of Publishing –

This is an established program and another model of how to get scholarly information out into the world.

They even have a toolkit named **OSCI**, an acronym for the Online Scholarly Catalog Initiative, which was developed as open source software.

And here are some descriptions of the institutions that are participating and the grants that have been awarded **[BLACK BOX UPPER RIGHT – BULLET DESCRIPTIONS OF GRANTS AWARDED]**

This gives you an idea of who has been doing what kind of project, as well as the topics being covered, and the cost associated with each one.

- 3) <http://vangoghletters.org/vg/> **[ONLINE BOOK OR QUASI-PUBLICATION]**
Another way of creating an online book or quasi-publication is to have a more text-based approach and use transcriptions of archives, along with digital images.
This is what was used by the Van Gogh letters project, which follows more of the digital humanities example of literary websites, as opposed to recreating an artist's catalogue raisonne.

The benefit of this approach is that the transcriptions are fully text searchable through OCR.

And you can see how things are structured here, according to period, place, correspondent, and whether or not sketches are included.

You can browse the letters in a number of ways and open up either the transcription or a scan of the original letter.

Depending on the handwriting of the individual, it's often good to have both.

The texts are searchable by keyword and there is good biographical information about Vincent, his family and friends.

For book lovers -- for the few still amongst us -- there is a hard copy version of the website, in the form of *Vincent Van Gogh: The Letters*.

And since a chronology, concordances, and a bibliography were produced for the book, they are also available through the website, making it a very complete resource.

4) <http://norman.hrc.utexas.edu/poedc/> [LIBRARY CATALOG]

And now for something completely different, I found the Edgar Allen Poe Digital Collection on the Harry Ransom Center's Library site at the University of Texas at Austin.

It incorporates digital versions of all of Poe's manuscripts and letters at the Ransom Center, which are linked to transcriptions by the Poe Society of Baltimore.

There is also a selection of related archival materials, two books by Poe annotated by the author, sheet music based on his poems, and portraits from other Ransom Center collections.

So while it's not drawing on the several different institutions, it is an amalgamation of different Poe-related collections **within** the Ransom center,

Which is not unlike our situation, or the Bibliotheque Kandinsky's for that matter, with related materials being distributed in several departments.

It may be that the first step of the portal will just be developing our ability to gather together related materials under one roof,

And then to look out to other partners and collections to add.

For instance, a search on "Raven" will yield a number of hits from different departments within the Ransom Center.

5) <http://www.artic.edu/reynolds/index.php>; [exhibition]

I also wanted to show you the Mary Reynolds Collection site, which was produced by the Art Institute of Chicago's Ryerson and Burnham Archives.

I selected this one to represent a resource that is set up like an online exhibition [**SELECT DOCUMENTS OF DADA AND SURREALISM**].

You can see how there are some essays here, with quite a bit of information framing each object.

[**RIGHT NAVIGATION BAR – VIEW WORKS OF ART**] There are other options on the navigation bar and you can select any one of these to explore Mary's book bindings.

Other options include related websites, archival finding aids, and

[**SEARCH FOR IMAGES**] search for images, which will allow you browse online for digitized documents and photographs in this collection.

You can select any one, see the tombstone information, and use the slider bar to enlarge.

One criticism about the online exhibit approach is that it can be limited in scope – creating more of a "silo" of contained information.

It's tempting to focus on the most popular or frequently requested items in an archives,

But these sites run the risk of not including the full depth and breadth of material that is possible and telling a more complete story about an artist or a movement.

And then being able to repurpose that content for other projects or research.

So while resources like these can provide a good representative sample, I think we may want to work towards something that is more comprehensive,

Especially since our collections are so complementary of each other.

- 6) <http://www.andrebretton.fr/> Speaking of complementary collections, I wanted to conclude with the Andre Breton website,

Which is a collaboration between the Bibliotheque Kandinsky and the Andre Breton estate.

From what I understand, it was created because Breton's archives were auctioned off in 2003, so it was a way of creating an online record of the material before it was dispersed.

This is an example of aggregated discovery tool, where the digital content comes from two different sites: the Breton Archives and the Bibliotheque Kandinsky.

Hopefully I will get this right (correct me if I'm wrong, Christiana):

The Breton developers set up the fields in their database to mirror the database at the Bibliotheque Kandinsky.

Permanent links were also established, so the two databases could “talk” to each other.

We heard about this from their Digital Collections Manager, Perrine Renauld and their Database Developer, Bruno Gonthier.

And we can talk about this more tomorrow, when we start to discuss metadata.

But it’s promising, because the people at the Bibliotheque Kandinsky are open to sharing this model with us, along with the metadata,

If we choose to go down this road and can work out the language issues.

[LA COLLECTION] And by the way, I wanted to show you how these items are displayed.

I think this looks fairly decent, but there has been some feedback that the resolution is not as good as it could be.

Paul – what was your observation about this site?

- 7) <http://www.aaa.si.edu/> And just on a side note, I would be remiss if I didn’t mention **The Archives of American Art**.

While there is no way we could replicate what they’re doing – according to their website, they’re

“the world’s pre-eminent and most widely used research center dedicated to collecting, preserving, and providing access to primary sources that document the history of the visual arts in America.”

They can provide us with some ideas and inspiration.

[SCROLL DOWN TO BOTTOM FOR TECHNICAL INFORMATION]

First are their guidelines for integrating scanning into their processing procedures, which could provide a model for unprocessed or underprocessed collections that we would like to include in the portal.

Procedures such as these will be important to provide necessary **metadata** for the digitized content, which will make searching and discovery possible with whatever research tool that gets developed.

Also, the Archives of American Art has been the recipient of **Terra Foundation** grants.

With the charter of “fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences,”

They could be a potential funder for different parts or phases of the overall project.

I believe they have provided funding to the Bibliotheque Kandinsky for some digital initiatives, so there is some precedent with them supporting international projects.

Finally, Archives of American Art could be a potential partner with the portal, given their Duchamp holdings, as well as the Jean and Suzanne Crotti Papers, which are fully digitized

[<http://www.aaa.si.edu/collections/jean-crotti-papers-7559/more>].

I just wanted to show you yet another way of presenting the content of an archival collection online – in the context of a finding aid.

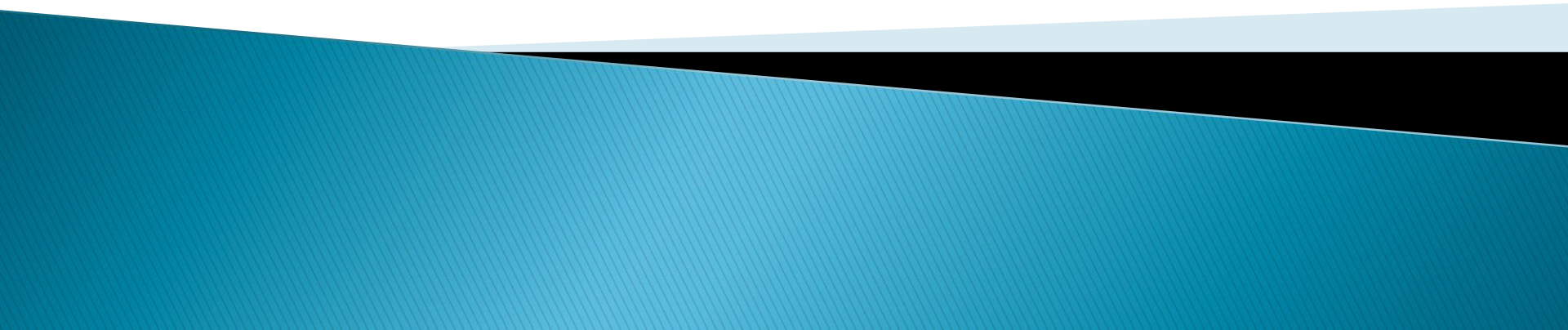
Here you can see the links embedded in the collection's description, which can be clicked to open up a digitized image.

I find this appealing because it keeps the scanned image in the context of a larger collection description, but I acknowledge that archivists are more fond of finding aids than most researchers!

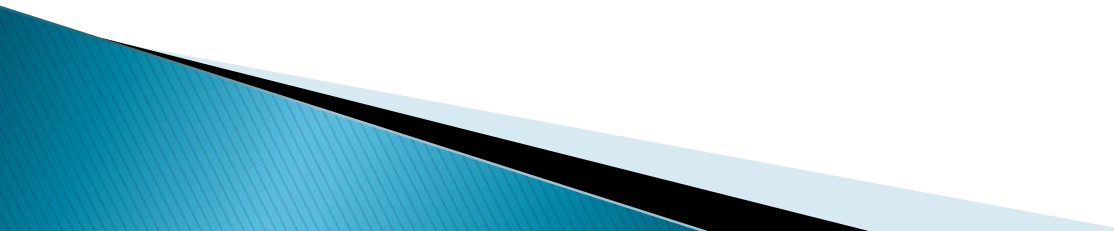
Thanks and we can open things up for questions now.

Project Design and Current State

Matt Shoemaker



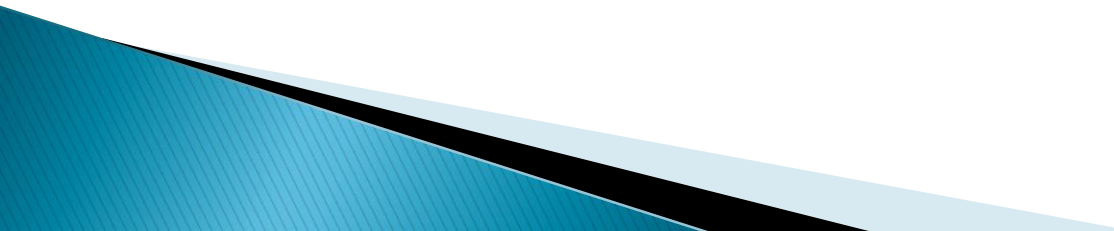
Digital Humanities Projects

- ▶ Team efforts
 - ▶ Multi-disciplinary
 - ▶ Often require several phases
 - ▶ Reiteration of project plan design
- 

Collaborative in Nature

- ▶ Success lies in communication
 - Archives
 - Information Technology
 - Museums
 - Copyright Holders
 - Scholars
 - Etc.
- ▶ All need to work together and express their needs to make this a successful project

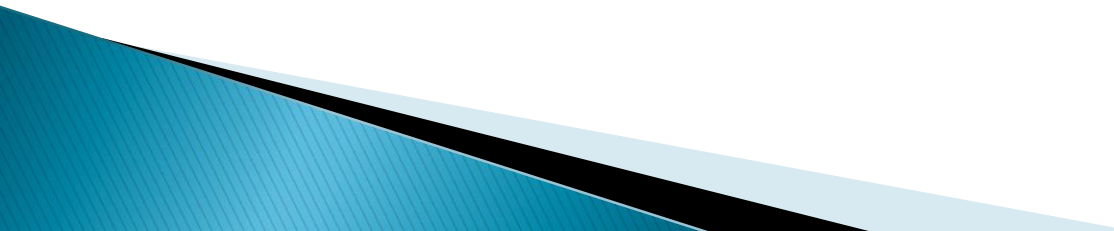
First Phase – Testing Concepts

- ▶ Create an initial project plan
 - The planning grant
 - ▶ Incorporating feedback from stakeholders and collaborators
 - ▶ Create a proof of concept
 - ▶ Solicit more feedback
- 

Second phase – Implementation

- ▶ Move from proof of concept to first requirements
 - Incorporate most important features of the project
 - How much time do you have?
 - How much funding do you have?
 - Sustainability?
 - Repository
- ▶ Release and solicit feedback
- ▶ Evaluate current phase of the project
 - Impact
- ▶ Decide if to move to a new phase

Third Phase and Beyond

- ▶ Extend the project
 - Move on to secondary and tertiary features
 - Enhance what you have
 - ▶ Release and solicit feedback
 - ▶ Evaluate current phase of the project
 - Impact
 - Continue to expand or begin maintenance?
 - ▶ Repeat...
- 

Metadata

- ▶ Important to consider early

Task	Signposts or Mass Digitization	Total Time in hours	Total Items	Average Time per Item	Item definition
Digi - Scanning	Signposts	5.7	60	5min 42sec	images
	Mass Digitization	140.3	2058	4min 5sec	images
Digi - Shooting	Signposts	NA	NA	NA	images
	Mass Digitization	147.9	4682	1min 54sec	images
Digi - Uploading	Signposts	1	60	1min	files
	Mass Digitization	41.8	2628	57sec	files
Digi- Descriptive Metadata	Signposts	8.4	83	6min 4sec	object records
	Mass Digitization	43.3	280	9min 17sec	object records
Digi - Administrative Metadata	Signposts	7.7	83	5min 34sec	object records
	Mass Digitization	36.4	242	9min 1sec	object records
Digi - Relationship Metadata	Signposts	6.3	205	1min 50sec	links
	Mass Digitization	61	585	6min 16sec	links
Digi - Entity Record Creation	Signposts	3.6	14	15min 26sec	entity records
	Mass Digitization	11.1	73	9min 7sec	entity records
Digi - Collection Record Creation	Signposts	0.1	1	6min*	collection records
	Mass Digitization	0.2	2	6min*	collection records
Digi - Error correction	Signposts	0.7	12	3min 30sec	fields corrected
	Mass Digitization	9.4	415	1min 22sec	fields corrected
Digi - Quality control	Signposts	NA	NA	NA	records
	Mass Digitization	6.9	67	6min 11sec	records
Average dig. Time: Mass Dig./Shoot				2min 51sec	to digitize and upload one image
Average dig. Time: Mass Dig./Scan				5min 3sec	
Average dig Time: Signpost/Scan				6min 39sec	
Average Metadata Record Task Time (excluding error correction): Mass Dig.				39min 52sec per record	
Average Metadata Record Task Time (excluding error correction): Signposts				35min 5sec per record	
Metadata and digitization averages (excluding error correction) per record	Item level records (signpost data)			41min 44sec	
	Folder level and above or multi-page items (Mass dig. Data)			3.95X + 39.87 = Time per record	X = files per record

Average Digitization Time: Shoot	2min 51sec
Average Digitization Time: Scan	6min 39sec
Average Metadata Record Task Time (excluding error correction)	35min 5sec per record

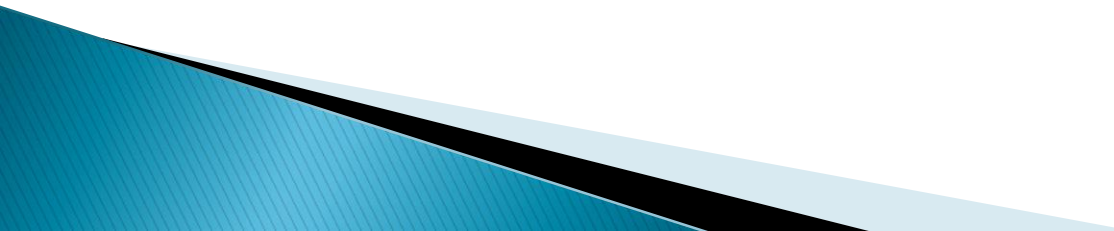
•Digitization – ~3 to 7 minutes to:

- Scan or shoot with copy stand
- Perform color correction
- Crop
- Upload (human time required)
 - Batch or singularly

•Metadata – ~35 minutes to:

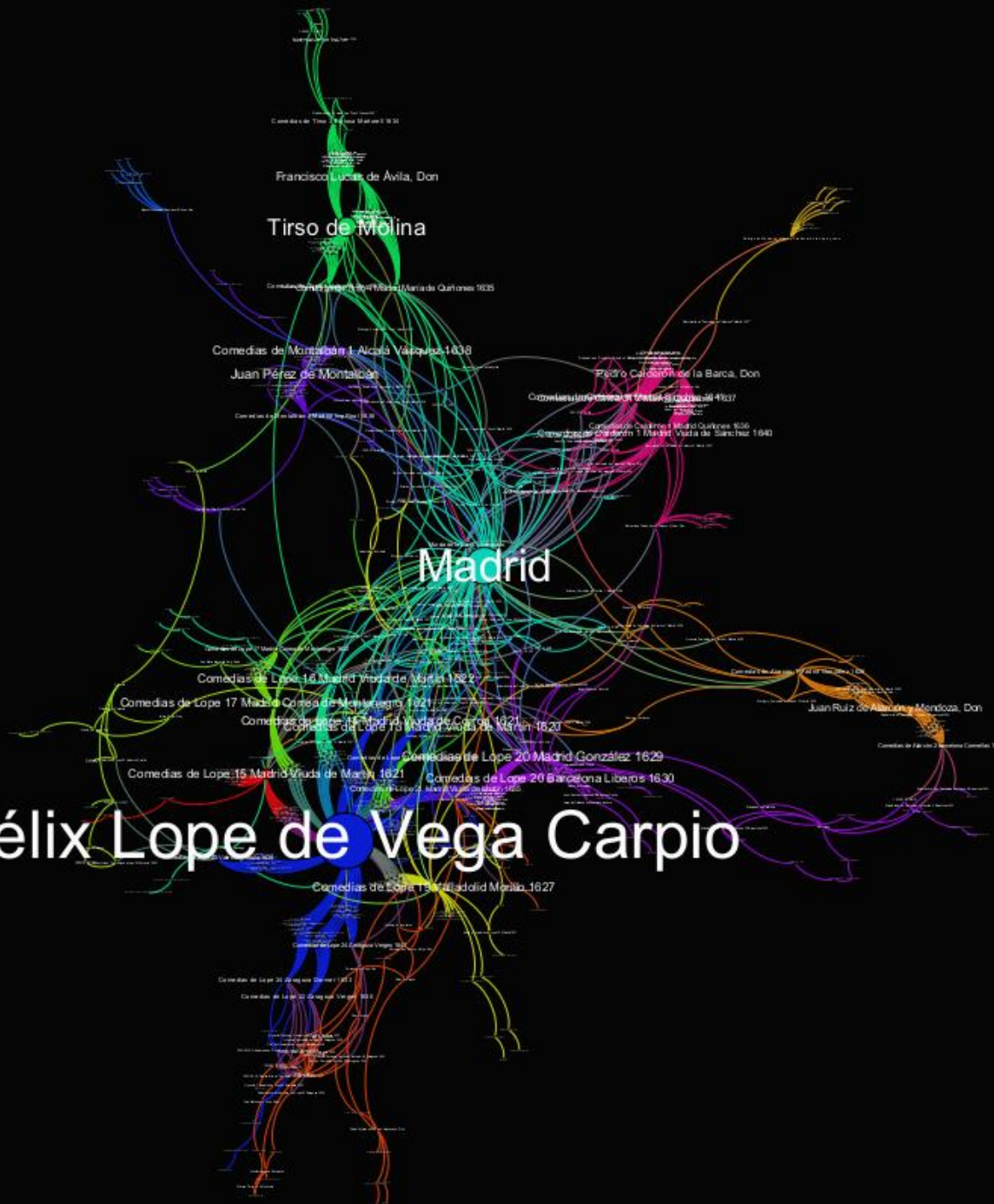
- Describe the object
- Describe associated individuals, families and organizations
- Create administrative information
- Build relationships between objects
- Perform 1st round of quality control
- Etc.

Metadata

- ▶ Can take 10 or more times longer to complete than digitization
 - ▶ Allows for better discovery
 - ▶ Makes the digital object more useful
 - Create social networks
 - Geospatial uses
 - Image analysis
 - Textual analysis and manipulation
 - Etc.
- 

Social Networks of Literary Production in the Spanish Empire 1598–1618

Félix Lope de Vega Carpio



<http://dh2013.unl.edu/abstracts/ab-378.html>

THE ATLAS *of* EARLY PRINTING

| About the Atlas | 15th Century Printing | The 15th Century Book | Printing Press Model | Sources | Links |



1450 - 1471

Select a layer to display on the map

☒ Spread of Printing

☐ Output by Location

☒ Universities

☒ Hide pre-1450 Locations

☒ Paper Mills

☒ Hide pre-1450 Locations

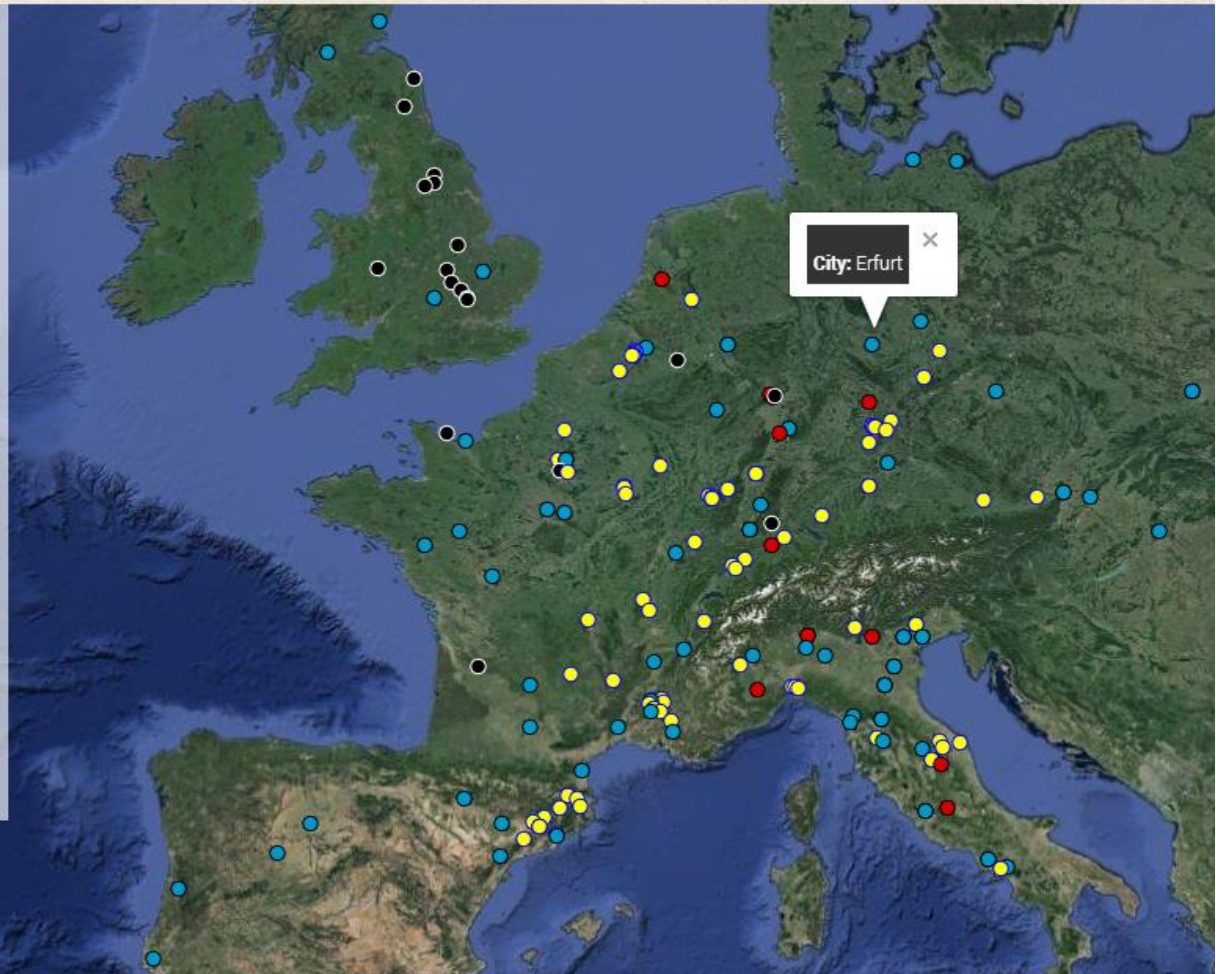
☐ Fairs

☒ Conflicts

☐

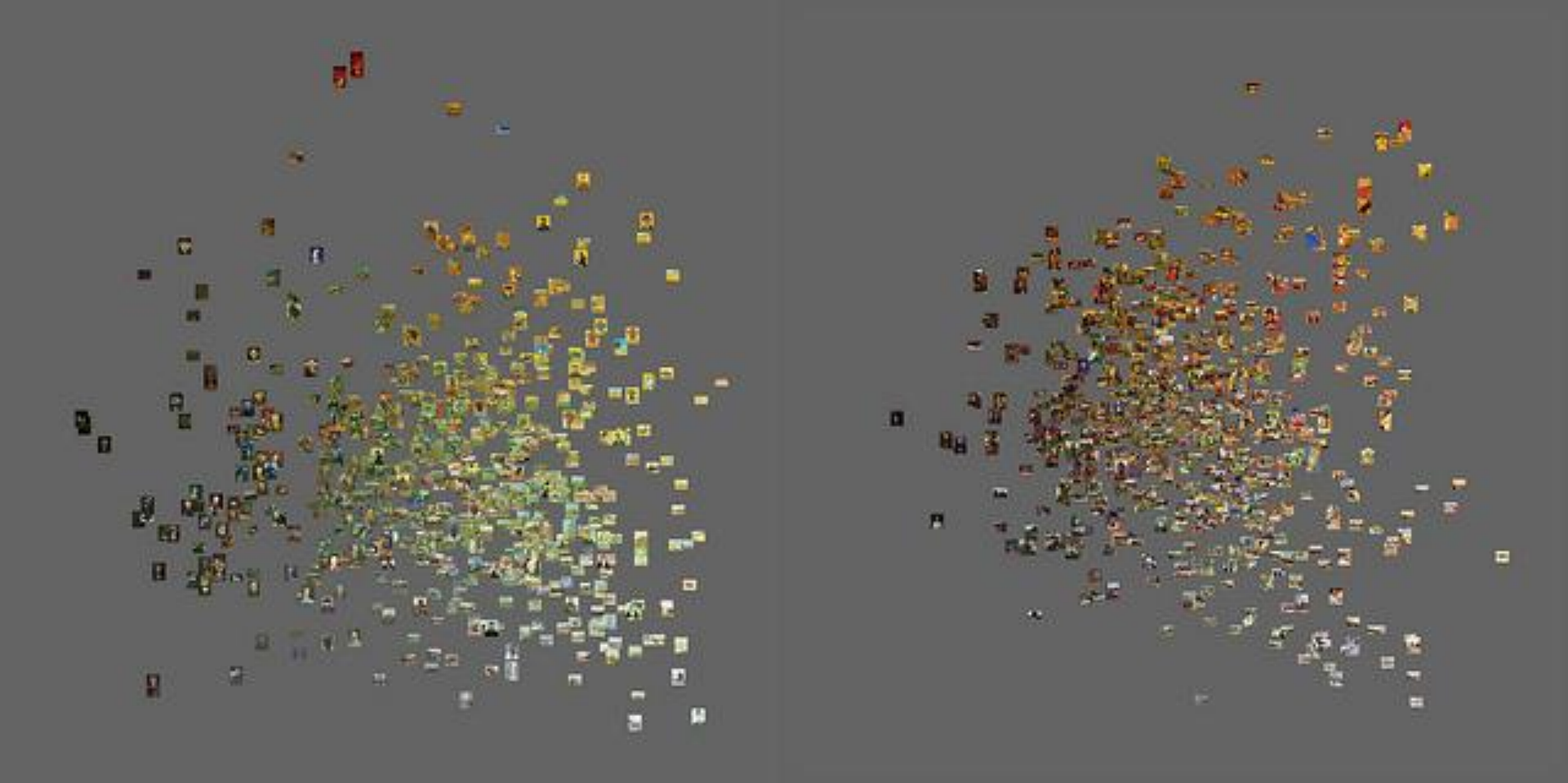
Trade Routes

Animate



Atlas of Early Printing

<http://atlas.lib.uiowa.edu/>



- ▶ 580 van Gogh (left) and 580 Gauguin paintings
 - X-axis = median brightness, Y-axis = median saturation

Where we are now

- ▶ The Planning Grant
 - Testing original concepts
 - Feedback from stake holders
 - Surveys
 - This Meeting
 - Identifying internal and external collaborators

Next steps

- ▶ Incorporate feedback
- ▶ Create a proof of concept
- ▶ Whitepaper
- ▶ Seek implementation funding
 - Grant writing

Building a Duchamp Research Portal at the Philadelphia Museum of Art

Cataloging and Metadata Issues

Among the many challenges of implementing a collaborative project such as the Duchamp Research Portal is ensuring that cataloging and metadata standards produce descriptive data that support easy and effective access to resources across collections. The decision to pursue an aggregated model, rather than a central repository, means that the effort required to provide access will be concentrated on developing a technological solution, rather than requiring all metadata to conform to a single standard. Given that the three core institutions all catalog in different ways, the pursuing the latter would require major changes in workflow, not to mention a great deal of retrospective conversion of existing data.

The technological solution, a “crosswalk,” will map common data elements to the aggregated portal’s search fields, allowing users to access data elements regardless of their field names or format. Thus, each participating repository will continue to use local and national standards, which will be analyzed and parsed just once, when they join the project. As part of that process, project and repository staff will work together to quantify and understand each repository’s data structure and its contents and build an API to provide a common, searchable view of the data itself. As future institutions join the project, it is likely that crosswalk standards will already be in place from earlier efforts, making the process seamless.

This model is a proven one, used for large international sites such as DPLA and Europeana, and has been implemented in multi-lingual projects, as will be required for Duchamp. In other words, developing the technological solutions for aggregating and providing access to metadata across the participating repositories will require detailed, thoughtful, and creative work, but this will be a refinement of existing technologies. Since auto-translate capabilities are becoming more and more effective, the issue of providing multi-lingual access may be as simple as assessing ready-made tools.

Since the Duchamp Portal project intends to drill deeper into the assets (providing access to links between documents and works of art, for instance), it is likely that the crosswalk will be more detailed than that needed to aggregate, for example, works of art or books, which have fairly standardized and easily parsed cataloging standards. This is, however, doable, provided that each repository applies its own standards rigorously and consistently and includes the necessary data elements. It is worth bearing in mind as well that contemporary researchers frequently start with keyword searches and may have little inclination to create detailed, field-driven Boolean searches. Developing a system that allows the user to refine a result set (in addition to the ability to create a detailed advanced search) may be a good strategy.

Current standards in use at the collection level include EAD, MARC, UniMARC, DACS, and AAT, which are well supported in the international community and should be quite easy to crosswalk. For the item-level description used to catalog individual assets, standards such as Dublin Core, CDWA, and VRA Core feature local “flavors” that will need to be analyzed. Metadata for works of art and items from the archives will, of necessity, be slightly different, but the fields can be cross walked readily. As the PMA implements its new digital asset management system (DAMS), integration between hierarchical/archival description and

expansion to item-level description for assets will be addressed. The Duchamp family collections, currently described in spreadsheets, will likely require migration to a DAMS to make them accessible on the web, but when fields are clearly defined, this can be a fairly simple process.

One of the key elements in moving from collective description (archival finding aids) to item-level description is evaluating the value-added effect in the item metadata. Each image file will, of necessity, require at least a basic set of data fields so that it can be identified. This can be as minimal as a unique file name or as intensive as detailed cataloging of the item, or anything in between. While adding a description of image contents is labor intensive, it is also a key element in discoverability. So, for example, if an archival folder contains correspondence between Duchamp and a variety of individuals, a decision must be made whether to catalog each item (as in manuscript cataloging practice), depend on collective description in the finding aid, or find a happy medium in between. If some level of item-level description is desirable, then what level of detail is most useful and sustainable? Establishing local standards and coming to an understanding across the project participants about both minimal (we will at least do this) and ideal (if we have the resources, we will add . . .) image description will be important to the consistency and usability of the portal.

Deborah Wythe
Brooklyn Museum

Building a Duchamp Research Portal at the Philadelphia Museum of Art Copyright and Intellectual Property Issues¹

The purpose of copyright is spelled out in the United States Constitution as follows: *To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries* (Article I, Section 8, Clause 8). While this may seem clear and simple, the laws and court rulings that have grown out of this clause are complex. While Intellectual Property (IP) may seem overwhelming to the non-lawyer, a body of knowledge and practice has grown up around archival and library practice in this area, affording archivists some guidance, if not “bright line” rules.

Defining rights practices for the Duchamp Research Portal project, of course, is complicated by the fact that it is an international project, with a significant portion of the content held by French repositories and/or created by French citizens. The basic principle of “rights of the author (*droit d’auteur*)” and how it is applied differs significantly from U.S. practice. Creators from other European Union (EU) countries will likely be included as well, expanding the need for an international approach to intellectual property for the project. Finding a project advisor with deep experience in EU intellectual property issues as *applied in archival projects* will be critical to the success of the project.

One of the primary roles of legal counsel is to protect the institution she or he represents—avoiding legal challenges and defending the institution when one arises. In the case of copyright, with all of its complexities, attempting to answer every individual rights question in an archival project that includes thousands of individual documents can lead to paralysis, so compromises must be found. In undertaking the Duchamp project, finding a balance between risk and project mission will require discussion between practitioners (archivists and project staff) and institutional legal counsel, with reference to existing projects and models. Developing an IP policy in this collaborative manner will allow project staff to move forward confidently with the knowledge of agreed-upon project standards and procedures. With those cautionary statements out of the way, there are several factors that can inform our discussions and that will make the project more easily approachable.

- Rights for Duchamp’s own creative output (documents and art) and that of other members of the family are owned and/or managed by the Association Marcel Duchamp, which is an active partner in the project. A non-exclusive license should be written and executed as part of the project agreement, allowing all project partners to share Duchamp materials and defining the terms under which this is allowed. (Note: [ADAGP/ARS](#) are listed as licensing representatives for the Duchamp estate; this relationship needs to be clarified for the purposes of the project.)
- Models exist for international and collaborative projects. [Europeana](#) and the Digital Public Library of America ([DPLA](#)), in particular, should provide project staff with much useful information on how to structure rights practice, including the results of a 2015

¹ As author of this summary, I speak as a practitioner, with experience in applying copyright practices to museum and archival collections. I am not a lawyer and statements in this paper should not be construed as legal advice.

project to create interoperable rights statements. A project advisor from the Europeana project would be an excellent addition to the team.

- Risk assessment will apply to several categories of materials in the project, where items are either too obscure or too numerous to justify the effort in researching the rights status of each individual document or image. Practitioners in the U.S. have repeatedly noted that, while the perceived risk may be high, the likelihood of being sued is extremely low. Publishing policies and procedures on the project website will go a long way toward protecting the institutions and project.
- The project IP procedures should discuss the extent to which staff will go to identify writers and locate rights holders, what constitutes an “orphaned work,” and indicate whether decisions in this area will be up to the individual repository. What is the likelihood that a rights holder will appear and what will happen if s/he does? A clear procedure on the Portal can defuse most of these situations ([DMCA](#) takedown notice) and protect the institution.
- In the U.S., [Fair Use](#) may be invoked as a defense to justify the use of copyrighted materials in the event that a lawsuit is filed. A detailed Fair Use analysis should be undertaken and included in the IP policy, but it seems clear that the Portal will be transformative (presenting the materials for a different purpose than their original use); that its purpose is non-commercial and educational; and that it is unlikely to affect the financial value of the materials. French law, however, does not include Fair Use (or Fair Dealing, as found in some other countries), so a discussion of how this might inform project policies should be undertaken. Again, risk assessment will come into play – Fair Use drastically lowers the risk for U.S. partners, but risk for the French partners, as discussed above, should still be acceptable.
- Project and local policies on including or suppressing materials from the website will be an important consideration in developing project guidelines. While this is not an IP issue, *per se*, there are factors that come into play, which are informed by IP. If repositories have differing risk tolerance, how will this be expressed on the website? For example, if one repository decides not to post an *image* of a document out of concern about infringement, it might make sense to include metadata about the document, so that researchers know it exists, since the completeness of collections on the Portal will be one of its great strengths. Also, Association staff brought up the concern that publishing an image or a series of documents may provide support to forgers. While not an IP issue *per se*, an analysis of this problem should provide guidance to project staff on how/when to suppress materials.
- Transparency: as discussed above, including information about rights and IP policies will do much to create positive attitudes among any rights holders who might come forward. In addition, providing clear rights metadata *with each item* with an underlying explanation of what it means will allow researchers to use the Portal and the materials found there confidently, with a clear knowledge of the rights involved. (See [the rights statement link](#) as an example of how this can work.)

In conclusion, the primary copyright/IP recommendations are to create clear policies and procedures, taking into account community knowledge and standards and in conjunction with appropriate legal counsel; to publish these on the website as appropriate, so that users will understand the underlying fabric of the project; to undertake a risk assessment with the goal

of making as much material available as possible; and to advance knowledge and responsible use of materials by researchers by including a rights statement and explanation of its meaning with each item on the website.

Deborah Wythe
Brooklyn Museum

Resources

- European Commission -- The EU Single Market --Copyright and Neighbouring Rights
Copyright in the Information society
http://ec.europa.eu/internal_market/copyright/copyright-info/index_en.htm
- Society of American Archivists. Orphan Works: Statement of Best Practices
<https://www.archivists.org/standards/OWBP-V4.pdf>
- College Art Association. Best Practices in Fair Use in the Visual Arts
<http://www.collegeart.org/fair-use/>
- Association of Research Libraries. Code of Best Practices in Fair Use
<http://www.arl.org/focus-areas/copyright-ip/fair-use/code-of-best-practices#.VWM260bm5TA>
- Association of Research Libraries. Research Library Issues. Copyright Risk Management (Smith)
<http://publications.arl.org/rli279/17>
- Copyright Term and the Public Domain in the United States (Hirtle)
<http://copyright.cornell.edu/resources/publicdomain.cfm>
- Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums (Hirtle, Hudson, Kenyon)
<http://ecommons.cornell.edu/handle/1813/14142>
- Rights in the Digital Era (Behrnd-Klodt, Prom)
<http://saa.archivists.org/store/rights-in-the-digital-era-print/4485/>
- Rights and Reproductions: The Handbook for Cultural Institutions Young, et al)
<https://aam-us.org/ProductCatalog/Product?ID=5186>
- Europeana
<http://www.europeana.eu/portal/>
- Digital Public Library of America:
<http://dp.la/>
- White paper on rights statements (draft for comments):
<http://dp.la/info/2015/05/11/the-principles-for-establishing-international-interoperable-rights-statements/>

Philadelphia Museum of Art
Marcel Duchamp Research Portal Advisory Board Meeting
Wednesday, May 27, 2015; day one
10:00 a.m.-6:00 p.m.
Perelman Building, 4A primary site

Attendees: Matthew Affron (MA), Susan Anderson (SA), Carlos Basualdo (CB), Alice Beamesderfer (AB), Larry Berger (LB), Conna Clark (CC), Christiana Dobrzynski-Grippe (CDG), Paul Franklin (PF), Jessica Milby (JM), Joshua Helmer (JH), Antoine Monnier (AM), William Noel (WN), Bill Ristine (BR), Timothy Rub (TR), Matt Shoemaker (MS), Ariel Schwartz (AS), Michael Taylor (MT), Giema Tsakuginow (GT), Mary Wassermann (MW), Bill Weinstein (BW), Deborah Wythe (DW)

Absentees: Ecke Bonk, Patrick Jullien, Kristen Regina, Didier Schulmann

Welcome and Director's Message: Timothy Rub

Timothy took responsibility for the idea for the research portal; it happened in conversation with the former Library Director, Danial Elliott and Susan Anderson.

We need to rethink archives: what is interesting about them? How do we make them accessible? What can we do with the Duchamp archives? What is interesting and fundable today? It continues to be an interesting question.

It is important for us to consider, for those of us who have been involved with collections, how to bring art and archives into conversation. Our holdings are bigger and more impressive than most, which we have shared through exhibitions and publications.

In activating the collections, we want to connect the archives to the rest of the world. The archives are interesting for several reasons. They consist of primary source materials and secondary materials generated subsequently by Museum staff.

The secondary sources are of equal interest to TR; the task of interpreting Duchamp, has generated some fascinating material.

We will continue to acquire and produce these materials. The key question is how to take the archives and make it accessible in light of digital humanities. Not only to digitize, but to connect the collections elsewhere. We would like to develop partnerships with others around the world.

It's important to include the Centre Pompidou and the Duchamp family and to determine, as best as we can, how to connect cataloging systems across space and time. TR knows a lot of the discussions over the next three days will be speculative.

It is part of the planning phase, which will enable us to take ideas to a proof of concept. Parts of the process may be much harder than we originally thought.

Greeting and Overview: Matthew Affron, Chair

Matthew provided an overview of the project, summarizing initial discussions in 2012 and planning grant we received from NEH, as well as the collections surveys conducted in France and the recent questionnaire sent to potential users.

Results of survey show that Duchamp researchers are looking for a research portal that will create connections between collections held in different locations.

We are in the planning phase and some questions for the panel would include: what could the portal provide that others do not? Which collections and materials will be included? What are possible sources of funding?

The portal could be a digital means to connect scholars, helping them connect the dots, as well as a way to activate the archives and connect resources in new ways. It would be a way of generating fresh questions and ideas.

After we conclude these three days of discussion, the recommendations will go into a white paper or final report to NEH. It will address the scope of the collections, technical requirements, and provide a plan of work, as well as a proof of concept model.

After the white paper is submitted, we will start working on a NEH implementation grant, which will be due in the summer of 2016. If funded, it will likely be the first round in a multi-phase project.

Digital humanities overview: William Noel

Open access is key to the success of online discovery. The more your information is out there, the higher the profile of your institution.

The field of digital humanities creates tools to find information and manipulate data.

For the audience, the success in a digital project is how often other people use and discuss your portal.

William Noel's Recommendations:

- If you want a successful digital resource, it has to be sustainable, useful, complete, and it must be known to as wide an audience as possible.
- Sustainable: keep the tools separate from the data (tools will only last about three years); The PMA finding aids provide good data, finding aids are a framework to build upon; common shared standards will be helpful in creating a long-lasting portal; those data standards that will be compatible with other data; Tagged Image File Format (TIFF) is the preferred standard for content.

- Useful: Open access is the key to the success of online discovery; let go of digital control; to be useful information a researcher has to be able to afford it (i.e. free); make any information before 1921 free to use.
- Transparency: state what the portal is (open to everyone) and what it holds.
- Ease of use: shouldn't take more than four key strokes to download.
- Keep the original resolution and treat your digital image as an original as an authority file.
- Think about your portal as a linked and open portal. Maybe link it to Flickr (35th most popular website). [International Interoperability Framework](#) (IIF) standards should be followed; write ten lines of code and you will make the images accessible and have the ability to control the JPEGs.
- Grant funding: appeal for funding by showing that you will be aggregating data.
- Functionality: rather than develop tools (which is expensive) use tools from other sources (for free); add e-book reader function in similar way as Internet Archive; Univ. of Pennsylvania has a tool that automatically collates similar research books.

Digital humanities project development: Matt Shoemaker

Digital humanities projects are collaborative by nature; communication is important. The projects will occur in phases, with each phase having an evaluation at the end.

We are in the first phase, developing a project plan, getting feedback, and then developing a proof of concept. The second phase is implementation, based budget, staff, technology infrastructure, sustainability.

Third phase is extending the project beyond original scope; evaluating with each step. Each phase involves a period of evaluation at the end, and then revise according to feedback.

Metadata will determine how discoverable your assets are; it takes 5 times longer than scanning (at least 35 minutes per item); effects compatibility with other collections, future tools, and devices.

There are standards in the archives profession for quality. Finding aids provide Encoded Archival Description (EAD) and the library uses Machine Readable Cataloging (MARC). Don't invent standard if it's not necessary; possible to use different types of standards to help with adding metadata

Questions to consider:

- How to create standards that works for everyone?
- Translation between languages?

- Outside contributions: provide guidelines for contributions by other organizations so they add information themselves; this would need extra consideration from a rights perspective, if given the opportunity people may add information without copyright, perhaps the editorial board can authenticate submissions; something for future discussions but for now can focus collections already present.
- Editorial Board? It would require some form of control. Would allow for new work and new ideas to be added. The process of applying should be limited.
- User contributions: through a shared research folder could create metadata

Summary of Artist Research Portals: Susan Anderson

There are different approaches we could take in developing an online research portal.

One example is a digital repository, which would be the primary responsibility of one institution (all assets and metadata come to it). Example: Documents of 20th Century Latin America and Latino Art, which was sponsored by the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston (<http://icaadocs.mfah.org/icaadocs/>).

Another possible model would be an online catalogue raisonne, which focuses more on an artist's oeuvre and documentation of works of art. Example: the Rauschenberg Research Project, which was produced by SFMOMA as part of the Getty Foundation's Online Scholarly Catalogue Initiative (http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project). There is also the Van Gogh Letters project (<http://vangoghletters.org/vg/>).

Another approach would be an online exhibition, which is usually a stand-alone website and less desirable (a "silo" approach, which limits the free exchange of content and metadata). Example: Mary Reynolds Collection site, which was produced by the Art Institute of Chicago's Ryerson and Burnham Archives (<http://www.artic.edu/reynolds/index.php>);

Other types of portals would include those derived from library catalogs (OPAC), or a collection management system. Example: Edgar Allen Poe Digital Collection on the Harry Ransom Center's Library site at the University of Texas at Austin. <http://norman.hrc.utexas.edu/poedc/>

An aggregated approach would involve each institution being responsible for their own assets and metadata and where their systems "talk" to each other on the backend. The user would see only one site on the front end, where the content and metadata is presented in a unified fashion online. Example: <http://www.andrebreton.fr/>

The Digital Public Library of America (DPLA) also aggregates content on a national level; this could be an inexpensive, fall-back option if we don't receive initial funding for implementation.

Discussion points:

- We can work with pre-existing framework, with the collections and metadata already in place; we will want to accentuate and build upon what is already there (i.e. digitized objects at Pompidou and PMA); could use crowd sourcing to build upon pre-existing metadata.
- Centralized database: can provide problems with server location. Issues of copyright law (especially given international nature of project). A single repository database would be more expensive and harder to update. If you need to provide a crosswalk at the beginning process; which can limit who could be involved. Could be less attractive to potential contributors.
- Creative Commons License: could have participants agree to a creative commons license; would be academic research only; not a public license therefore limiting the scope of content included.
- Users: Is it a portal for scholarly research or the general public? Will different amounts of information be provided for different levels of users? How would this be determined? How would content be restricted?
- What type of images to provide?
- If we go with an aggregated approach, how would it deal with material restricted in some places, but available in others? Some partners could generate text based information or the metadata. Some searches will generate images and some won't. Most times, you'll get an URL that sends you a link to buy the image.

Summary of Findings from User Questionnaire: Kerry DiGiacomo

A survey was launched on March 31, 2015 to understand the needs of archives users. There was a great response rate; researchers want the portal to be developed!

The purpose of the survey was to guide the development of the portal and set priorities. Independent scholars were most of the responders.

Library professionals were likely under-represented. College students are under-represented as well. Responders want to volunteer when the portal is live

Some of the strongest feedback includes the following:

- Multi-collection access and searching is important; researchers want one-stop shopping.
- Primary sources are more of a priority than secondary.
- Researchers would like to be able to download content.

- They want a trusted source for information, copyright notices, reference help.
- They are also interested in a forum for new research and collaboration.
- Museum professionals want centralized information. Multi-collection access, making connections (life and art), forum for new information, PMA holdings, multi-language.
- Downloadable content and object packages (i.e. the ability to save search results or groups of images).
- Functions: "saved folder of items"; search by keyword, date; filters for faceted searching.
- Trusted sources: access to scholarly sources and assistance in learning how to find and use "trusted sources"; an aggregation of scholarly resources from multiple institutions.
- Survey respondents provided Duchamp sites they liked, so possible collaborators.
- Bilingualism (French and English text).

According to the survey, the most frequent users would be museums professionals (23%), university faculty (19%), and independent scholars (17%).

The content they are most interested in would be digitized primary sources (32%), archival photographs (23%), and current photography (18%).

The questionnaires were sent out to the advisory board staff, interested staff members, and anyone who had made a Duchamp-related reference request to the PMA in the past 10 years. Most user groups and the general public were likely represented in the survey results.

Summary of the French collection surveys: Christiana Dobrzynski-Grippe

The project team surveyed fifteen collections during a two week trip (Jan/Feb 2015).

We visited the Cabinet d'Graphique and the Bibliotheque Kandinsky at the Centre Pompidou, as well as the Duchamp family Archives in Villiers sous Grez (south of Paris)

The collections are in good shape, both in terms of condition and cataloging. There is item-level description in Unimarc and EAD at CP; Excel spreadsheets with the family. Digitization is happening at both places; complementary materials to what we have in the PMA Archives.

Duchamp did not live in a vacuum; the collections of family members and artist friends to help reconstruct the context he lived in and fill in the blanks. Eight days of surveying were spent in France (15 collections+).

Method: the archivists used a survey form to evaluate the collections, create priorities, and determine the work that needs to be done before materials can be ingested into the portal. The survey was based the PACSCL survey method and based on their rating system (for more information, please see <http://www.pacsclsurvey.org/documents/ratings.pdf>).

The collections at the Centre Pompidou include Duchamp, correspondence, works of art, installation photography, and archives from his family, as well (which are important for historical context).

At the Association Marcel Duchamp, we also found correspondence, photographs, installation photos, family records (Susan Duchamp, especially), exhibition records (including sales), and ephemera.

Question: Is this information ready to be digitized? CDG: The Centre Pompidou's images and cataloging are available on their website and they are ready to digitize more. Overall, things are in good shape. Descriptions are in place for metadata.

Summary of the Duchamp-related collections at the PMA: Susan Anderson

The results of the PMA collection surveys are as follows:

Alexina and Marcel Duchamp Papers – personal papers, 700 photographs of his life, and ephemera. This needs to be digitized (it's in good condition).

Duchamp Exhibition records: planning records, photos, and other institutional records. These records are from several exhibition histories. Not at a lot of original works. Good condition.

Duchamp Research Collection: related to his life and work, compiled as a research collection for the PMA staff. Also lists anyone that was influenced by Duchamp.

Arensberg Archives: Poems in collaboration with Duchamp. Correspondence with Duchamp. Notably figures are listed in these records. Frequently researched by students and scholars.

Fiske Kimball Papers: Has correspondence with Duchamp (as an agent for the Arensbergs). Rich material in which Duchamp is actively involved in the processes of his installations at the PMA.

Marceau Records: Friendly associations between the PMA and Duchamp.

Evan Turner Records: Two folders regarding the donation of *Étant donnés* to the PMA. Terms of donation. issues around photographing the work, controversies, etc.

Twentieth Century Art Department Records: Concise documentation of records during Duchamp's time period.

Julien Levy Papers: has correspondence with some of the most important artists including works from Duchamp. Provides information about the Surrealist movement and New York gallery scene during this time.

Discussion points:

- WN: The PMA finding aids are amazing. You can use this for the portal. You could start from this point to build the portal. Depending on the user, you'll just need to add images to the narrative content. Your finding aids will need to be linked to the portal.
- Librarians and archivists need to rely on scholars to help them with the finding aids. We can help improve the archival data.
- Question: how will cross-referencing work in portal? Answer: That can be done on the backend (i.e. metadata). Metadata is a piece that has to happen.
- SA: Most items have information with item level descriptions available.
- MS: You will need a minimum level of metadata standards. SA: You can easily do cross-walks for most of the data.
- Question: How would we make changes? We keep learning and we have to update. Answer: Administrative metadata would automatically update. You could put in comments about updates (this would be sent to the curators).
- The ability to track changes would be beneficial.
- General public comments might be helpful using Flickr. It's effective if it is moderated.

Philadelphia Museum of Art
Marcel Duchamp Research Portal Advisory Board Meeting
Thursday, May 28, 2015; day two
10:00 a.m.-6:00 p.m.
Perelman Building, 4A primary site

Attendees: Matthew Affron (MA), Susan Anderson (SA), Cécile Debray (CD), Larry Berger (LB), Conna Clark (CC), Paul Franklin (PF), Christiana Dobryznski-Grippe (CDG), Antoine Monnier (AM), Ashley Mckeown (AMc), Bill Ristine (BR), Matt Shoemaker (MS), Rick Sieber (RS), Evan Towle (ET), Michael Taylor (MT), Jessica Milby (JM), Bill Weinstein (BW), Deborah Wythe (DW), Mary Wassermann (MW), remote: Ecke Bonk (EB)

Absentees: Patrick Jullien, William Noel, Carlos Basualdo, Joshua Helmer, Ariel Schwartz, Timothy Rub, Didier Schulmann

Greeting and overview: Matthew Affron, Chair, The Muriel and Philip Berman Curator of Modern Art, PMA

- Ecke phoning in from Austria, Cécile Debray arrived from Centre Pompidou
- Review of recurring questions:
 1. Access – are we thinking of open access, varying levels of control?
 2. Standards – agreeing on metadata standards
 3. Moderation – editorial group? Especially if new research will be incorporated
 4. Presentation – guiding principles, catalog quality, other facets
 5. Single Repository vs. Aggregated Entity

Copyright: General Overview: Larry Berger, General Counsel and Secretary, PMA

- Countered William Noel's assertions about open access; unlike the materials he works with (i.e. medieval manuscripts), many of the Duchamp materials are not in the public domain yet
- Some copyright issues will be unique to the portal; some we have already dealt with
 - The Archives already has inward and outward facing policies and procedures - governing restrictions, access, use, and copyright issues for researchers and donors
 - Restrictions might change over time
 - Means of access - traditional vs. digital
- There are differences between copyright law internationally; fair use is not recognized in France, moral law is not emphasized in the US, which could result in a conflict of laws
 - US: current law dates from 1786, in U.S. rights holder has exclusive rights to reproduce, distribute, and make derivatives of work
 - Several types of licenses different in scope, length of term, exclusive vs. non-exclusive, assignable vs. non-assignable (French law may not be assignable), fees
- Reproduction rights will be a special concern for the portal

- Possible to minimize risks through licensing and having certain policies in place (obtaining permission from family, take-down rule, check box before download, etc.)
- Also need to consider orphan works, do due diligence with research, and have a policy in place
- Questions to consider:
 - a) Which materials made available via the portal are subject to copyright? Who holds those copyrights? What restrictions exist?
 - b) What legal principle will guide the use of users? Is the organization responsible for use of intended users?
 - If portal allows materials to be downloaded for personal use, portal could be liable for misuse. Track use through metadata embedded in images?
 - c) What different procedures will be required for different materials? Different types of purposes?

Copyright: digital images and online delivery: Deborah Wythe, Head of Digital Collections and Services, Brooklyn Museum of Art

[Handouts – list of resources, example of a non-exclusive license, and cover letter]

- The job of the counsel is to protect the institution; the job of staff is to find a comfort zone between total protection and giving it all away
- Acknowledges challenge with international projects; easier to have an aggregated portal model, with each partner is managing their own assets and following their own country's laws
- This is opposed to a repository, where all of the digital assets and metadata is together
- As we go forward, European archivists and lawyers should be part of the conversation
- Europeana and DPLA are working together to form a series of international standardized rights statements; 10-15 rights statements, like Creative Commons (white paper in process)
- Most important thing is risk assessment; if you're a non-profit not making money, usually it will only go as far as a take-down request (use fair use as a defense)
- We're heading towards an open access society and more museums are putting content out there; we're okay with it, but need to honor the copyright holders
 - Man Ray's estate is commercial- will want to check with them.
- Digital Millennium Copyright Act (<KW added this because takedown issue was mentioned) – copyright holder could issue a takedown notice if necessary

- It's good PR and easier to deal with if we keep our policies up front and are willing to work with people (e.g. orphan works policy, fair use etc.). Can help researchers find copyright information about Duchamp.
- Research community standards for orphan works and fair use.
- Possible ways to distinguish uses: commercial vs. educational? Art vs. archival works (which will be tricky given the nature of Duchamp's work), archival works vs. archival letters (letters are managed by the Estate rather than ADHDP)

Survey of Community Practices:

Europeana: portal for European libraries

- Duchamp: they have a rights reserved - free access for Duchamp
- Free access: accessible without charge,
- Slide of nude descending the stairs is made available – although they don't have the copy right for this piece

Digital Public Library of America

- Archives of American Art digitized everything, without trying to get licenses, has a statement about works being protected by copyright
- Terms of Service – instructs you to find appropriate person for permission, although not easy to find
- Take down notice

Brooklyn Museum of Art

- Only display a thumbnail for works where they don't have a license, with an explanation of why only a thumbnail is available
- Rights statement
- Resources to information about copyright, or would help get in touch with copyright owners

Questions to consider:

- Licensing agency in ARS (Artist Rights Society) can they grant exclusive rights or not? Can the estate?
- Will the utility of the Portal be diminished if some things are repressed because of rights issues? It was noted that controlling image use is difficult. High-resolution, zoomable pictures are often taken and published to other sites. This is part of the move towards open access society. However, we have a responsibility to rights holders.

Association Marcel Duchamp: Antoine Monnier

- Alexina Duchamp (Teeny, his grandmother) arranged rights to go to one person (i.e. Antoine's mother, Jacqueline); has been very responsible to preserve Duchamp's legacy
- Everyone knows his history with Philadelphia, but Duchamp was also French, never renounced citizenship; the whole family is like this, living between US and France

- Family of Villon, Duchamp-Villon and Crotti were all a group, MD helped siblings get shown here, a story of two countries
- Idea of portal between two countries is very strong, in connection between PMA and Centre Pompidou
- Teeny would have liked a project like this, not just about communication, but research. Teeny would want this project to have a long-term vision.
- For estate, very lucky to have simple configuration.
 - Support for this project requires consensus between cousins, uncles, brothers and sister
- Duchamp is not "market"; some other estates would try to finance it; for them, art has never been about money or commercial success
- Although they will not be physical builders of the portal, morally, the estate is behind it
- Goal is for the family's archives to go to the PMA and Pompidou (in museums); in future, good to know it will also go in the portal
- Jackie created the Association after Teeny's death; supported financially by commercial rights, but not run for profit; simple structure, but it will evolve (Antoine will probably take over); the Association promotes and protects Duchamp's work
- Hopes he provided a certain view; thinks they're very lucky to be in contact with PMA and Centre Pompidou

Centre Pompidou : Cécile Debray, Curator of Modern Art

- Director Bernard Blistine is enthusiastic about project; important to participate in an experimental project, one monographic collection
- Archives and works of art reflects the identity of their collection; parallels between art collections and archives, trying to develop this
- Would also like to draw on archives of artists, critics, galleries; aware of generations disappearing and need to acquire this kind of material; Centre Pompidou can help accentuate portal with materials from other French collections (e.g. private collections, galleries, etc...)
- Digitization is a perfect way to gather it together and discover it, eager to participate; they have some experience with Kandinsky; another collaboration with Breton estate
- What is interesting are the autograph notes, which could be considered works of art; also connected collections such as Duchamp-Villon and friends of Duchamp

- What Antoine told us, it's important for them to be collaborating; they could provide many interesting things, such as artistic reviews, they could help us make the links
- She is alone, very busy (recent reinstallation of Modern Collection), colleagues apologize, they will be participating, Bernard Blistine curious about seminar
- Think about contents of portal, include works of art and archives because we don't know what is a work of art, what is archives, what is an edition
- This instrument, apparently, is to put forward this question, with all the data related to Marcel
- Experimental collaboration, a model, would like to develop other portals about other artists, movements, could be well developed through website
- Cécile liked what DW had to say about Europeana; Art Institute of Netherlands developed a database on Rembrandt with help of Mellon foundation
- Antoine hopes someone will be in charge between various areas at the Centre Pompidou; Cécile volunteered be involved, Antoine supports the idea

Questions to consider:

- How will art be hosted on portal? Links can break. Server space may be an issue. Walkways between museums and portal, going both ways?
- Bi-lingual nature of project – translations of Duchamp's work is an on-going process. Include transcriptions in portal?

Summary of information and web resources at PMA: Bill Weinstein, the John H. McFadden and Lisa D. Kabnick Director of Information and interpretive Technologies

- The project comes at a good time, PMA has been considering many of these issues of how to share collections online.
- Historically, PMA has put up a collections page with a traditional search portal with systematic cataloging and digitization project for last 10 years (recently hit 100,00 images online); Working at having the entire photographed. 180,000 items with images by 2017.
- As Matt said, digitization doesn't take that long, but metadata takes long time; without right metadata, can't users can't discover digital content
- He doesn't have the staff to do this 24/7; it's not a commodity we can farm out; PMA doesn't host their own website so can't host portal in-house. It is easier to purchase as a commodity service.
- Note that few visitors use websites in a linear path. 30% of online visits start with the homepage; 65% of visitors reach collection information by an external search engine;

4% use an online search; Most are coming from a search directly to what they want and leave soon after

- Growth is in mobile/tablet users, which most people use; less use with laptop; definitely less use with a dedicated work station
- With our internal projects (content, information, photography), our systems don't talk often to each other and they don't talk well
- The Art Information Task Force is co-chaired by Bill and head of Library; thinking about content from a public/research perspective; improved communication between curators, educators, technology, information management, library, rights & reproduction; gives a broader sense of how information is managed and used
- Another group, the Collections Presentation Interpretation Group (CPIG): the curated experience, online tours, displaying, presentation, what we want them to experience linearly; CPIG is made of representatives from each curatorial area, develop recommendations and white paper
- Collection Information Working Group: topics include metadata, search engines, cataloging standards, analysis of how people use it informing; how to make collection to more searchable,
- Every page on the website is a front door, trying not to design in a linear, hierarchical way; trying to make each page more "sticky" – motivate people to explore collection
- April 2014, PMA opened up images for download for free with explanation of term use; so far almost 100,000 images have been downloaded
- Of the top 10 objects to be accessed, 3 are Duchamp; users are looking to find deeper data to tie to objects; think about presenting archives through the object page
- Matthew Affron asked if the goal of the portal would dovetail into our Museum's goal with how information is linked
- Bill W. agreed, on the collections side, we want to add deeper data; links and ways to embed in object pages, giving people a richer resource to do whatever they want with it; we can't predict what they need; the portal could be a template for what PMA does in the future (federated searches etc.)
- Make sure people can get information either way; what we would create, could use for artists in general; make sure the technology would integrate with whatever we build
- Bill Ristine: we would want all objects to "know" the archives and vice-versa; dynamically tied together

- Bill W. then showed PMA web pages and how information could be presented in different ways, such as teacher resources
 - Regardless of where the objects live, if you get an agreement of description and linkage, can present content in different ways
 - Yes, there are a lot of technical questions, a lot of work to do, but technology exists to make it happen
 - What need to be solved are copyright and metadata issues; once these get sorted out, will determine what gets built
 - Whatever we talk about relates to objects and can be built off of that
- For consideration:
- Think about how people will do research – non-linear navigation, mobile use

Capturing and Managing Digital Collections at PMA: Evan Towle, Librarian for Digital Collections and Services

- He works with both born-digital and content inherited from previous Slide Library and Rights and Reproductions departments; both object and non-object photography
- To make ingest easier, images are described from the beginning, as well as ranking for the images (good, fine, etc), copyright issues,
- We can also do bulk loads and cataloging; have designed templates for our departments and others, which maps to Dublin Core
- The controlled vocabularies we use are ULAN (artists' names), TGN (geographic), AAT (art and architecture thesaurus; has both English and French preferred terms)
- He showed a template of what a double cataloging template could look like, in English and French, with minimal cataloging
- There is a way for people to take on different levels of the process, just as the photographers do some cataloging there, Library does another part there; have the option to publish to local community or for public view
- Because of this division of labor, it's important to have controlled vocabulary and approved terms
- TMS will allow us to export both images and metadata and could reuse this content in a variety of ways; can flatten and export data
- Evan currently has a \$75,000 grant with ArtStor to get data out to a third party – we're the only museum to participate in this way

- All of the images will have a persistent URL, which will be necessary in the export process (NOTE FROM SUSIE: this is also how the Centre Pompidou handles the aggregated website with the Andre Breton estate)
- Jessica Milby: what we're doing with TMS could also work with the portal ; Bill Ristine brought up the constituent id's, Evan's project uses ULAN and not TMS identifiers
- Evan said that ArtStor is good for cataloging non-art objects, in the absence of a DAMS; institutions like ours are struggling to get digital assets out there, grant is working on a work-around; ArtStor is cloud-based, no need to upload and download to cloud, fast, can store original files
- Shared Shelf is about improving our deployment, for free; cataloging and getting things out there quickly
- Things we're doing with cataloging and managing data could provide a possible model for quick and effective bilingual minimal cataloging

Metadata & potential language issues: Christiana Dobrynski-Grippe

- The materials we surveyed in France were multi-lingual (French, German, and Italian); the descriptions were as well
- On an administrative level and with the user community, also multi-lingual
- We need to think about how we use language to describe the materials, manage and preserve them, retrieve them, facilitate interoperability and dissemination, as well as managing rights and provenance
- Think about how we want metadata to function for us; Metadata describes materials, management system, controls interoperability, dissemination, manages rights and authenticity, retrieval
 - Decide how we want portal to function in order to select metadata schema
 - Determine minimum metadata requirements for the portal (note: we can add but start with baseline)
- How to describe archives (hierarchal description) vs. works of art and digital objects (item-level description)
- She showed a chart with a breakdown of the three organizations:

Pompidou	PMA	Assocation
UNIMARC, EAD	MARC, EAD	Excel spreadsheets
Local museum thesaurus	DACS, AAT	Local thesaurus, vocabularies
300 dpi TIFF	300-400 dpi TIFF	High resolution scans

- Excel spreadsheets are easy to cross-walk; the Association has good knowledge of objects, too
- It's possible to do translations and cross-walks; it's not insurmountable
- RDF framework allow others to take data
- The University of Florida has been working on the Digital Library of the Caribbean; they have also had to make decisions in this area (multi-lingual collections); possible model
- Matt Shoemaker agreed; we need to define standards and what we want to achieve and then commit to the work that needs to be done; realize that the project will create extra work on everyone's part
- Weigh the priorities; could do separate grants to address each institution's needs, what have to work with and/or a big grant, which could provide a model for other artist's portals; transferring files to proper metadata would either be written to one the institutions grants or need its own grant; will work with PMA Development Department to identify potential backers
- We could create a method or a standard, test case, disseminate out to replicate; funding will be more likely if a shareable model is created
- Jessica Milby mentioned the possibility of working in phases: beginning with most crucial part of collection first, perhaps begin with archival collection since incorporating art will be labor-intensive

Summary of possible discovery tools: Matt Shoemaker, Librarian and Coordinator of Digital Scholarship Service Development, Temple University

Exercise to prioritize goals for Project Management: rank priorities so that most important tasks can be tackled in first phase, determine subsequent action phases (see Google Doc for outcome of ranking discussion)

- Jessica Milby called back to Bill Weinstein earlier point that many people access information via search engines. This might diminish the importance of the cross-institutional search; portal should serve person who does not know what they are looking for ;
- Types of standards: descriptive, copyright, digitization, administrative; can have rights statement levels depending on classification of each object
- Portal Configuration: disparate repositories would separate organizations feed the portal; could be a good choice considering copyright laws,

- Image resolution: the idea of low-resolution images was raised as a potential protective measure ; as a counter point, it was noted that there might be a desire for a consistent presentation of images, standard image quality (either based on pixel count or legibility)
- Item descriptions in both French and English should be a first phase priority; standards for minimum fields in both languages should be set (i.e. bi-lingual titles)
- Cécile Debray pointed out that a bi-lingual presentation may not be a first phase priority, many French researchers can read in English, French works should be described in French, transcription by French scholar at later date; it was noted that transcriptions of Duchamp's work already exists and have been published, this may not be an area the portal needs to go into right away; (side note: a transcription of Jacques Villon's letters to his wife are in the process of being transcribed, these can be added later)

Questions to consider:

- Should there be a comment option – this would require long-term moderation ; group seemed to agree that posting comments would not be a goal at this time
- Bibliography: secondary sources
- Include meta-data scholarship - metadata provided to public domain would open up new forms of Duchamp scholarship. Should these resources be included? Would there be contributor credit (i.e. "CC-by")?

**Philadelphia Museum of Art
Marcel Duchamp Research Portal Advisory Board Meeting
Friday, May 29, 2015; day three
10:00 a.m.-5:00 p.m.
Perelman Building, 4A primary site**

Attendees: Matthew Affron (MA), Susan Anderson (SA), Alice Beamsderfer (AB), Cécile Debray (CB), Paul Franklin (PF), Christiana Dobrynski-Grippe (CDG), Antoine Monnier (AM), Matt Shoemaker (MS), Michael Taylor (MT), Jessica Milby (JM), John Vick (JV), Bill Weinstein (BW), Deborah Wythe (DW), Mary Wassermann (MW)

Absentees: Carlos Basualdo, Ecke Bonk, Larry Berger, Conna Clark, Joshua Helmer, Patrick Jullien, Ashley Mckeown, William Noel, Bill Ristine, Timothy Rub, Rick Sieber, Didier Schulmann, Ariel Schwartz, Evan Towle

Greeting and overview: Matthew Affron, Chair; The Muriel and Philip Berman Curator of Modern Art, PMA

Review of recurring questions:

1. Portal vs. Repository: technical and intellectual repercussions, group is gravitating towards portal
2. Rights & Reproductions: how complete can it and should it be
3. Language
4. Art and Archives: how to distinguish? What should be included? The structure and philosophy of portal's decision on this matter could set a standard for other artist portals
5. Linking works of art in collections to deeper archival holdings – seems to be a big institutional goal and also speaks to the pertinence of the project, attractive to funders

Summary of possible discovery tools (continuation from Day 2) --Matt Shoemaker, Librarian and Coordinator of Digital Scholarship Service Development, Temple Univ.

Scope: define scope of phases of work; strategic in terms of project management and funding

- Bibliography: University of Iowa's Duchamp bibliography noted as an excellent source, created by Sharpe; how to keep up with future exhibition catalogs, could ask them to ask to be included; opens up issue of how to select and keep up with Duchamp scholarship (e.g. how to review level of scholarship for works in Japanese and Portuguese)
- News: document portal development, will be good for the sake of transparency and sharing model; could be open ourselves up to controversy if we try to report news in Duchamp scholarship
- Secondary Sources: archival materials in other languages/countries, (e.g. press clippings) are important to the collection, some of these were archived by Teeny;

- Define scope of secondary sources: a) distinguish levels by their relation to Duchamp's lifetime or creation of works b) quality of source;
Note: it may be challenging to distinguish secondary/tertiary resources; the first phase of portal might focus on primary sources and things already included in archives; "secondary sources" was changed to "supplementary sources"
- Primary Sources: the definition of primary source documents should not be expanded to include records by others (e.g. letters about the interpretation of *Étant donnés*); although the survey showed that many are interested in these;
 - create a defining line for works included in first phase
- Private collections: once we are established we are more likely to attract contributions; it will be a large process to digitize private collections from scratch; could possibly put the onus on collectors to digitize/catalog their items, this relates to repository structure- separate collections hosted on portal (e.g. HSP's hidden collection project);
- Art: The defining line between Duchamp's art and archives are at times unclear, having both art and archives would give a more complete view; combination of these will make this project a true collaborative effort across institutions and mediums; metadata for these art images should be easy to add, however, there are issues with having object files available on a database.
- Confidential information: conservation documentation is confidential, would it be possible to question this and maybe publish conservation images?

Adding to the collection: process for considering what gets added to portal; assign an editorial board to determine contents and incorporate new materials; this could be automated, when institutions add to their own collection

Repository vs. Portal:

Terminology:

Portal	Processing, access
Repository	Contribute

- Portal could give aggregate and host information; automatic system without human intervention (web crawlers scanning finding aids)

Interpretation: not a fundamental goal of research portal project

- Digital Humanities Tools: tools that allow users to manipulate information within the site are not necessary to early phase of portal; in the future there may be tools for digital humanity scholarship within portal but not primary focus at this time, possibly partner with a university for this aspect; export function may be present (?)
- User contribution: discussion forums for already exist, this portal will be a trusted scholarly source; some of the group was amenable to content relevant comments, but this would require funding for on-going moderation; other features (e.g.

supplemental/secondary sources may be a priority before adding blog-like features); noted that crowd-sourcing can at times be a free and powerful resource for processing collections, a possible application of this would be transcription;

- "Contact us": Deborah Wythe suggested this would be useful in order to gather corrections
- Online Exhibitions: contributing institutions have a platform to do this on their own websites; requires maintenance

Standards: granting institutions will like to know this information; cross-institution search capabilities, cataloging standards, bilingual support, text recognition software (OCR metadata);

- Digitization standards: high quality standards will prevent us from having to rescan latter
- Download Standards: an api standard could be a high barrier, relates to usability of images
- Standards would create long-term vision rather than thinking about being influenced by what information is on hand; allow institutions to contribute as they can (contributions do not need to be made uniformly or all at once)

Next steps: white paper & proof of concept--Susan Anderson & Matthew Affron

- Survey of collections: all collections contained: primary, secondary, and supplementary materials. Each collection has defines these differently.
- White paper: will include recommendations for follow up, work plan, justification of project, and basic proof of concept; collaboration with PMA Development Department will help us identify potential funders; proof of concept will be visual rather than technical because knowledge management structure needs to be figured out

Questions to consider:

- The portal could change how archives are used; how do we determine what gets added? Digitize all and add restrictions? Capability to restrict access by locality?
 - Catalog Raisonné: if this project grows beyond the scope of an archival system, curatorial partnership will be needed. Will this portal become one or be an aid in the production of one? Not ultimate goal of research portal, but a possibility. The necessity of curatorial and archival partnership can serve as a model for future projects. Ability to cross-reference works.
- Share spreadsheets with group (implementation plan, and project priorities)
 - PMA to visit Pompidou: discuss conservation papers and curatorial files; staffing needs- pick out point people at Pompidou; perhaps bring a PMA tech person
 - White paper: deadline = Nov. 1, 2015

Task Forces: assigned teams to move different parts of the project forward

- Metadata: PMA need to adopt digital asset management program, harvesting – MS, BW, +
- Defining International Technical Team: specific personnel and roles; point person(s) at Bibliotheque Kandinsky, look into if grant funding can support a hire for this position? – CD, MS, CDG, JM, BW, TBD
- Rights liaisons: determine the terms of participation, agreement, non-exclusive license, license acquisition – DW, AM, TBD (archivist/rights specialist in France- consultant)
- Administrative team: according to the planning grant this is PMA, administrative team will identify supporters, responsibility, integrate priorities – MA and SA
- Cataloging and digitization standards: minimum needs field, bilingual fields, digitization standards –DW and CDG
- Collection identification: define metrics for primary/secondary, create portal collecting policy (may be defined by phases), how many items need digitizing, how many pages, define a point person for this role – CDG as consultant, Pompidou
- Proof of concept – ALL
- Funding identification – ALL
- White Paper – SA with Development, roughly 10 pages? NEH has published white papers, will inform skeleton, and may be included in grant proposal, timeline: due in March 2016 (keep in mind what funding cycle we want to be a part of – grant cycle is July 2016), While paper goal: draft- November 1, 2015, distribute draft get feedback (keep in mind we can keep improving upon it after submitting it to NEH, even though they will publish it online). – SA and MA, and Foundation (Development)
- CD: requested copies of collection surveys
- Letters of Supportive: by PF, explanation of what it will do for scholarship; PF, MT
- Letters of Commitment from partner Institutions; CD, AM

U.S. French speakers: MA, CD, PF

Senior Management Team Meeting

June 16, 2015

Duchamp Portal (Susan Anderson and Kristen Regina)

Members of the advisory board met Wednesday, May 27th to Friday, May 29th, 2015. The following summarizes the presentations and discussions:

- Open access is the key to the success of online discovery, and the more your information is out there, the higher a profile your institution will have.
- The contents of the portal should include more than the archives, we should also include works of art and object files as the lines blur between what is a work of art, what is archives, what is an edition, etc. Duchamp did not live in a vacuum and the collections of archives, art objects, and art files that the three participating organizations hold help reconstruct the context in which Duchamp lived and worked; these collections were produced by the artist, his friends, and family members.
- As this project will help take collections that are separated geographically and unite them virtually, allowing previous connections to be re-established and new ones to be forged, it is a quintessential Digital Humanities project. The core of such projects is collaboration and communication across departments and institutions. Alexina Duchamp (Marcel Duchamp's widow) would have appreciated a project like this; for her and the family it was and is about communication and research.
- We need to define standards and what we want to achieve then commit to the work that needs to be done, realizing that the project will create extra work on everyone's part. We need to think about how we—as a portal project participant and as an institution—use language to describe materials, manage and preserve them, retrieve them, facilitate interoperability and dissemination, as well as manage rights and provenance.
- We can minimize copyright risks through licensing, and having policies in place (i.e. permission from the family, a take-down rule, check box before download, etc). Another helpful solution is that each institution manages, preserves, and provides content through an aggregated portal model. This allows institutions to follow its own country's laws (fair use vs. moral law).
- Metadata will determine how discoverable assets are (creating it takes much staff time—five times longer than scanning). The PMA Archives' finding aids are well-developed and will provide the basis for future metadata development; the art information documented in TMS will be critical to extract as well.
- This project comes at a good time; IIT is also thinking of how to present collections online. On the PMA's website, out of the top 10 objects to be accessed, 3 were made by Duchamp. Users are looking to find deeper data; we are looking to provide that and give people a richer resource to use as necessary.

Building a Duchamp Research Portal at the Philadelphia Museum of Art

User Facing Interface Mockup and Technical Notes

Following the initial feature requirements and some technical discussions of each of the partners' current or planned repository and data access options it was possible to create an outline and visual mock up for the Marcel Duchamp Portal(MDP). There are some technical questions that still remain since the decision was reached to create an aggregator, similar to Europeana and the Digital Public Library of America, rather than one shared repository for Duchamp materials. This means that much of the technical background and functionality for this type of portal has already been created, tested and released; such as the REPOX aggregator from Europeana.¹ Though this portion of the project did not finalize technical details relating to which aggregator or front end software the MDP will ultimately utilize it did highlight to the participating institutions what they must do to prepare their own data and systems in order to make those choices for the MDP and prepare their own metadata and files for harvesting. This will allow the MDP team to focus more energy into building up the specialized aspects of this project, bilingual description and ingestion of digital art assets and linked metadata between a small set of specialized international institutions of differing technical capabilities on a single topic.

The main page of the mockup is focused on providing quick access to Duchamp materials via search, institutional breakdown and original material type. Access to the data via an API for researchers who wish to bulk access or download data from the portal was listed as a priority by the group and featured on the header of each page. Similarly, the ability to easily switch between French and English needed a prominent place on each page. This bilingual feature of the project is certainly a highlight, and will also be a hurdle to overcome for each institution needing to make their descriptive metadata fit both languages. The homepage also allows for some portal and institution specific research and data news and can easily be expanded to meet needs and features identified for future phases of the project such as adding materials from private collections, transcriptions and various user contributions.

The three screen mock ups that follow the main page provide an example of aggregated materials from each of the initial participating institutions. Metadata work will allow for many of the key features between institutions as seen on these pages. Either term crosswalks or metadata normalization between the institutions for contributed materials must be created so much of this functionality can exist. There is a desire to allow site users to browse between items and collections related through their metadata on these pages. Additionally, it is vital that related materials can be linked to each other via an agreed upon set of entities and terms that transcends the current descriptive practices of individual portal participants. This task will need close coordination, particularly between the descriptive standards used at the PMA and the Centre Pompidou.

Additionally, as a portal for digital art materials, both finished works and archival, care to include a versatile media viewer is paramount. As currently envisioned, the MDP will display derivative files of digital media for better examination by portal users. This will require

¹ <https://github.com/europeana/REPOX>

features such as image zoom, image rotation, audio and video captioning, etc. Ensuring that researchers can interact with the digital assets interactively coupled with the bilingual and linked metadata will provide the most utility for Duchamp scholars and enthusiasts.

Footer

Duchamp Portal Item Page PMA

http://www.duchampportal.com/items/1

Welcome to Duchamp header image/text

AboutPartnersFor Developers (API info)ContactSocial Media Icons

NewsArchival MaterialsWorks of ArtVideoAudio

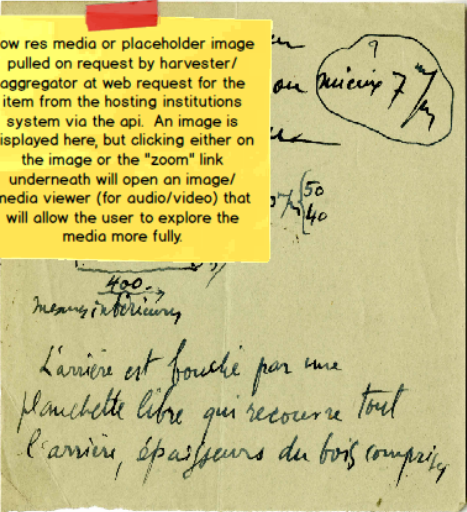
English/En Français

keyword search for aggregated materials

Alexina and Marcel Duchamp papers

>> Marcel Duchamp note regarding the Boîte en Valise.

Low res media or placeholder image pulled on request by harvester/aggregator at web request for the item from the hosting institutions system via the api. An image is displayed here, but clicking either on the image or the "zoom" link underneath will open an image/media viewer (for audio/video) that will allow the user to explore the media more fully.



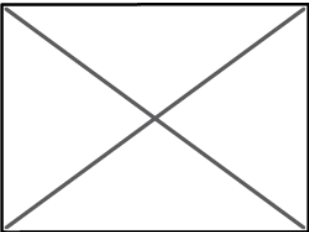
Zoom / More Media

Reproductions / Licensing request for this item

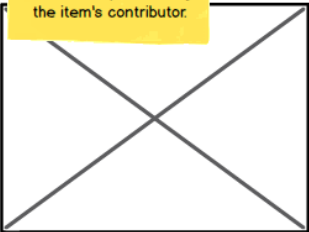
Pre-populate form for licensing/repro info on this specific item based on its rights statement and routing information provided by the item's contributor.

Related Items

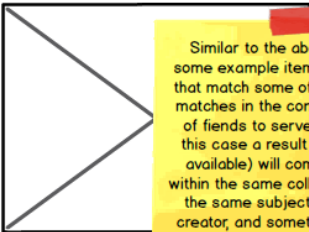
Same Collection



Same Subject



Different Format



Similar to the above query, these some example items pulled on the fly that match some of the above related matches in the controlled vocabulary of fiends to serve for browsing. In this case a result with thumbnail (if available) will come up for an item within the same collection, from one of the same subjects, from the same creator, and something that matches one of those categories but is a different format type (ie. work of art, audio or video rather than an archival record as we have here).

Footer

Metadata pulled from contributor's repository on request via the API. Each contributor will follow the same metadata standards for harvesting to ensure their contributions will properly be pulled and displayed. This example is from the PMA.

Boîte en Valise.

Certain metadata fields will be linked so a query can be run to pull up items that match the same controlled vocabulary for that field. For instance in the case of this item, anything else with the subject "Boîte en Valise" will come up in a search if it is clicked here. Same for the creator or collection fields in this example.

TitleMarcel Duchamp note regarding the Boîte en Valise.

CreatorDuchamp Marcel 1887-1968

DateCirca 1940

DescriptionNote with dimensions and sketch of a wooden container for the Boîte en Valise.

CollectionAlexina and Marcel Duchamp papers

ContributorPhiladelphia Museum of Art Archives

RightsCreative Commons Attribution- Noncommercial 4.0 International

Subject(s)Duchamp Marcel 1887-1968

Prominent switch between language menu where appropriate. For pages where material is only available in one language it should be indicated as so in lieu of this or at least nearby and off the header.

English/En Français

Prominent switch between language menu where appropriate. For pages where material is only available in one language it should be indicated as so in lieu of this or at least nearby and off the header.

English/En Français

English/En Français

http://www.duchampportal.com/items/3

>Welcome to Duchamp: header image/text

AboutPartnersFor Developers (API info)ContactSocial Media Icons

NewsArchival MaterialsWorks of ArtVideoAudio

English/En Français

keyword search for aggregated materials

Marcel Duchamp correspondence

>> Marcel Duchamp letter to Jacques and Gabrielle aka "Gaby" Villon

23 West 101st St.
New York
19 March 1963

Cher Gaby, cher Gaston
Je joins une lettre requise pour
la réorganisation de
la télévision anglaise BBC -
Il s'agit d'interviewer
dans un programme spécial
sur la télévision un
sujet de l'Armory Show
et te demandant de parler
4 ou 5 mots ou plus
qui seraient enregistrés et
reproduits dans la version
finale de la télévision.
Réponds leur directement
Mrs. Nancy Thomas est

Title	Marcel Duchamp letter to Jacques and Gabrielle aka "Gaby" Villon		
Creator	Duchamp Marcel 1887-1968		
Date	19 March 1963		
Description	Marcel Duchamp asks his brother Jacques Villon to participate in a BBC interview related to the 1963 50th anniversary of the Armory Show.		
Collection	Marcel Duchamp correspondence		
Format	Letter + envelope handwritten		
Contributor	Marcel Duchamp Association		
Rights	Creative Commons Attribution- Noncommercial 4.0 International		
Subject(s)	Duchamp Marcel 1887-1968	Jacques Villon 1875-1963	Gabrielle (Boeuf) Villon 1879-1968

Zoom / More Media

Reproductions / Licensing request for this item

Related Items

Same Collection

Same Creator

Same Subject

Different Format

Video/audio file or other image. For this

Footer

Building a Duchamp Research Portal at the Philadelphia Museum of Art
Priorities for Inclusion

Item	Priority	Notes
Cross Institution Item Search - Back End Capacity	100	
Cross Institution Collection Search - Portal	100	
Cross Institution Item Search - Portal	100	
Bilingual Support (other)	100	Main page, portal info that is not institution specific
Disparate Repository	100	Each institution manages their own repository with data for harvesting
Minimum descriptive standards - disparate	100	creator, dates, places, related (2ndary people), related genre, medium, title or minimum description, incipit, extent (pages or item count, etc.), language, collection item is from, provenance, certain fields
Minimum administrative data standards - disparate	100	TBD must be bilingual
Minimum copyright standards, metadata - disparate	100	contributor credits and related info, contribution date, creation date,
Minimum copyright standards, objects - disparate	100	CC-by
Objects - archival (i.e. Manuscript + photo materials)	100	must choose from list of (ex. 8) predefined rights statements with attached behaviors, must have a licensing status, copyright statement if applicable
Reproduction and Licensing requests routed to institutions	100	original Duchamp correspondence, notes, photographs, ephemera, personal items
		The institutions must be willing to freely share their metadata and ideally the portal will have an API for people to access and download the data
Minimum visitor data download standards	100	ex: api access across institution repositories or through central repository, a simple zip or tar file with all data updated regularly, etc.
Research assistance/requests/general contact	100	
Highlight and Recent News Section	100	Portal specific news, detailed about section documenting portal dev. methodology, processes, digitization standards, how to access data, etc.
Minimum digitization standards	100	Aim to get these in during phase one, at least the low hanging fruit that has few or no rights issues and that the metadata needs little to no massaging to export and get into the portal
Objects - Works of art	99	
Objects - Video	98	
Objects - Audio	97.99	
Objects - archival (i.e. Manuscript + photo materials)	90	non-Duchamp primary sources
Bilingual Support at Collection Level	90	
External privately owned collections additional institutional contributors	85	How do we want to approach or involve these things?
Transcriptions in original language	80	Add in transcripts where possible if they already exist
Secondary research materials - web resources (external)	80	
Bilingual Support at Item Level	70	
User Contribution - Comments	70	crackpots, moderation?, spam
User Contribution - crowd sourcing	70	ex: transcription
Cross Institution Collection Search - Back End Capacity	50	
Tools to manipulate portal data for researchers on the site	50	ex: Hathi Trust built in topic modelling tools, etc.
Supplementary materials - Invited scholarly interpretive pieces (blog post or other)	30	
Supplementary materials - lesson plans	30	
Secondary research materials - Books	20	actual books or just a bibliography?
Bilingual support - Transcriptions	10	
Online exhibitions - Created by portal project staff	10	
Online exhibitions - Created by institution staff on regular basis	10	
Secondary research materials - Video lectures	10	
Secondary research materials - Media and Ephemera	10	
Secondary research materials - Papers	10	scholarly research done on Duchamp
Unified Data Repository	0	One back end repository for all data across participating institutions and managed primarily by one institution
Minimum copyright standards, metadata - unified	0	
Minimum copyright standards, objects - unified	0	
Minimum visitor object download standards	0	i.e. all institutions must be ok with allowing full resolution tiff downloads
Reproduction and Licensing requests through portal	0	
User Contribution - Blogs and long for interpretive content	0	
User Contribution - Objects	0	
User Contribution - Personal Research	0	

Building a Duchamp Research Portal at the Philadelphia Museum of Art
List of Potential Collections

The institutions listed below hold archival material related to Marcel Duchamp. These collections could be conceivably included in the Research Portal, once it is launched by the three initial partners (the Association Marcel Duchamp; the Musée national d'Art moderne, Centre Pompidou; and the Philadelphia Museum of Art):

- 1) Archives of American Art, Smithsonian Institution; Washington, DC
- 2) Art Institute of Chicago; Chicago, Illinois
- 3) Association Duchamp Villon Crotti; Paris, France
- 4) Bibliothèque littéraire Jacques Doucet, Université de Paris; Paris, France
- 5) Getty Research Institute; Los Angeles, California
- 6) Harry Ransom Humanities Research Center, University of Texas; Austin, Texas
- 7) Israel Museum; Jerusalem, Israel
- 8) Moderna Museet; Stockholm, Sweden
- 9) Museum of Modern Art Archives; New York, New York
- 10) Newberry Library; Chicago, Illinois
- 11) New York Public Library, Manuscript and Archives Division; New York, New York
- 12) Solomon R. Guggenheim Museum; New York, New York
- 13) Staatsgalerie Stuttgart; Stuttgart, Germany
- 14) Staatliches Museum Schwerin; Schwerin, Germany
- 15) Yale Collection of American Literature, Beinecke Library, Yale University; New Haven, Connecticut
- 16) Yale University Art Gallery, Yale University; New Haven, Connecticut